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Vol. XXII. No. 88.

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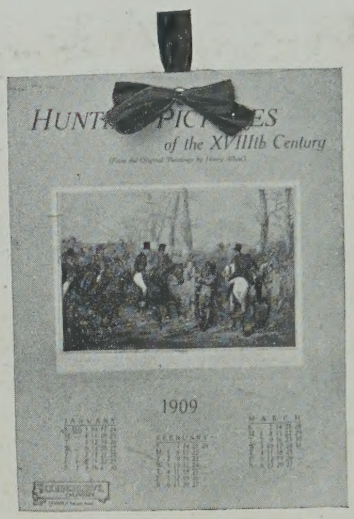
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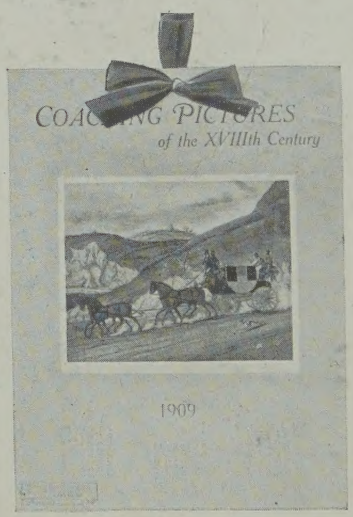
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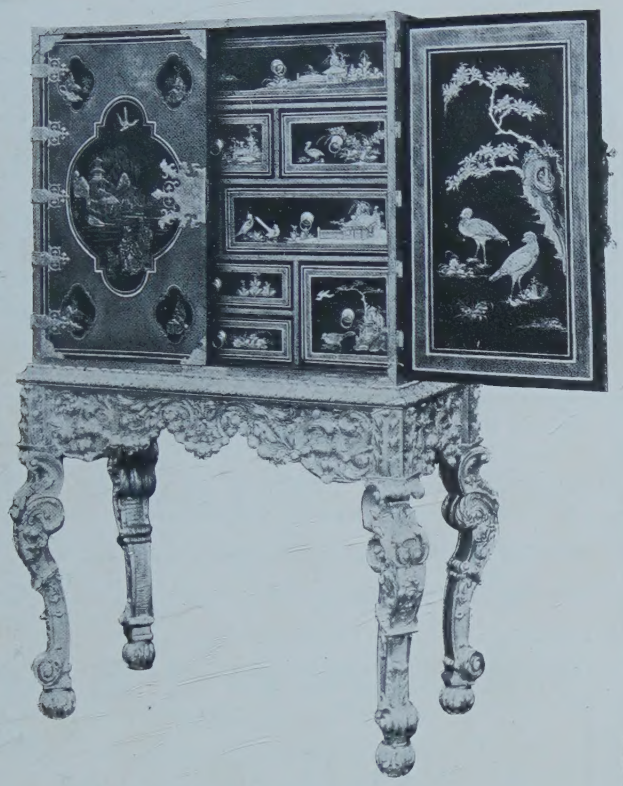
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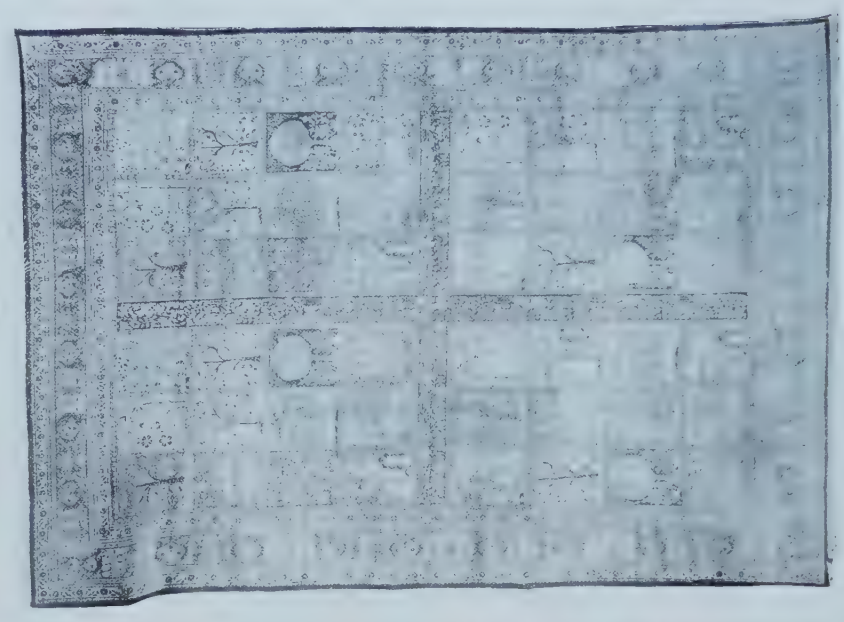
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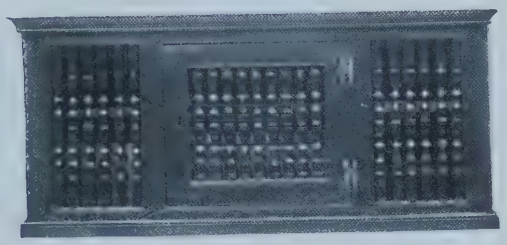
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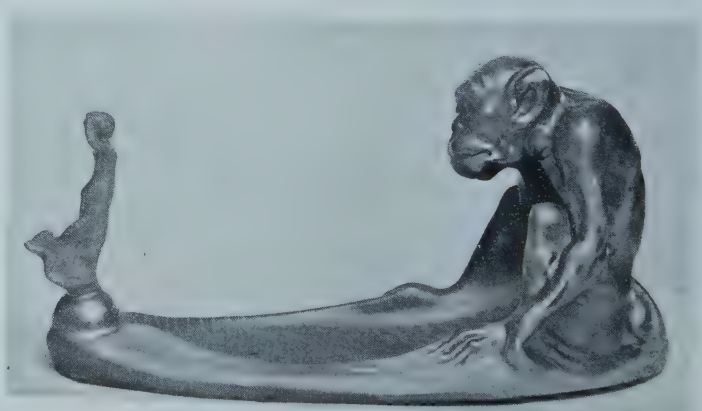
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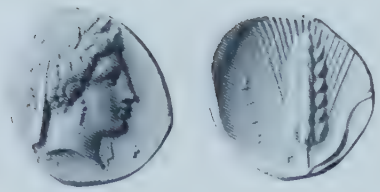
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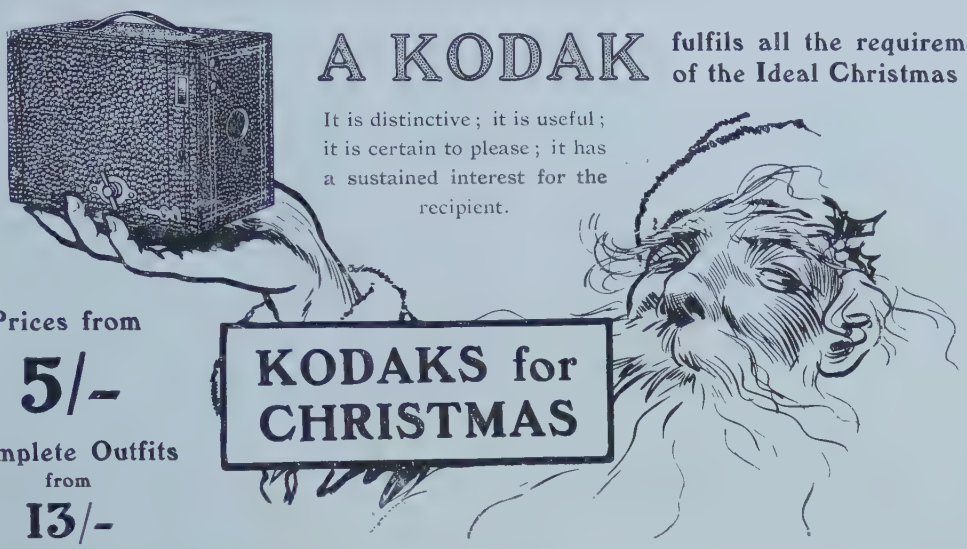
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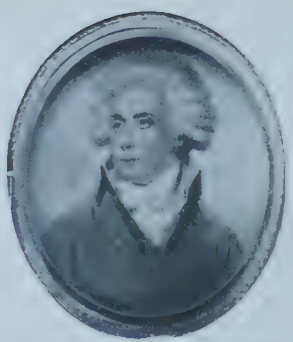
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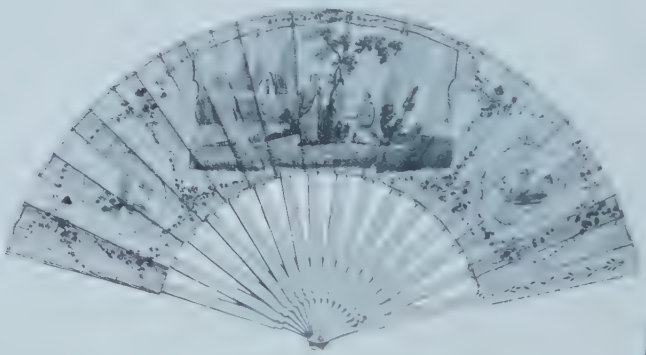


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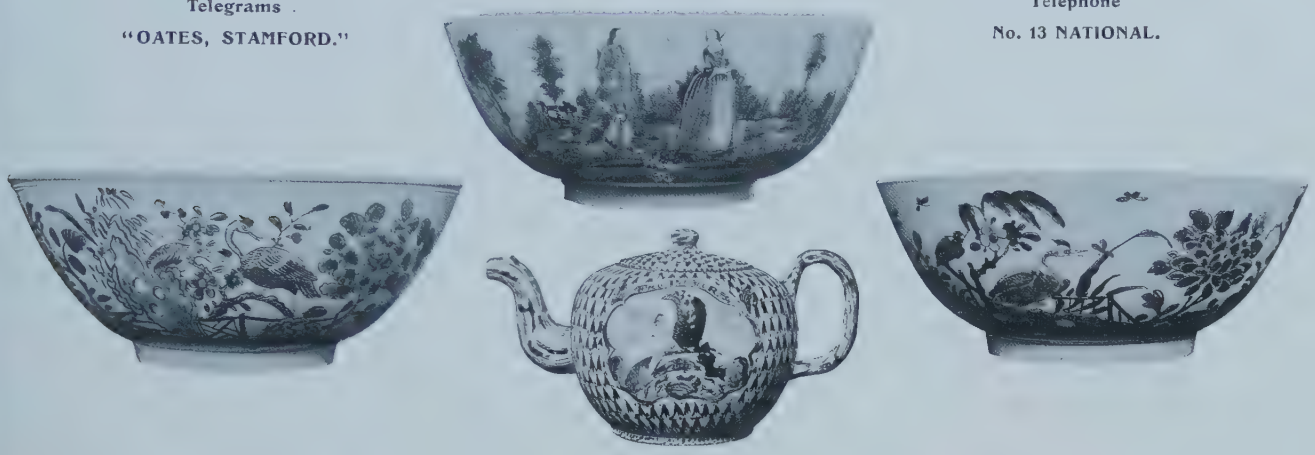
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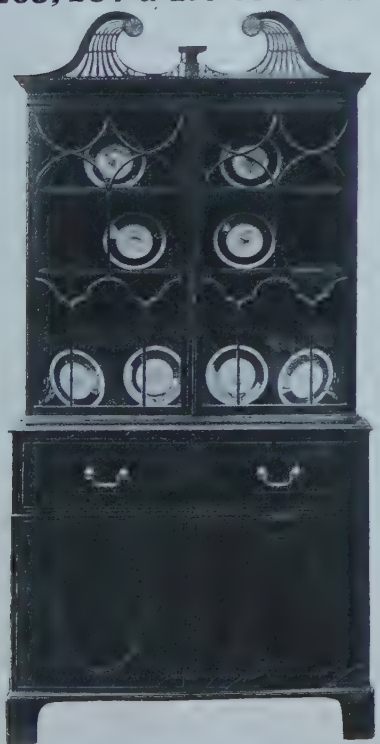
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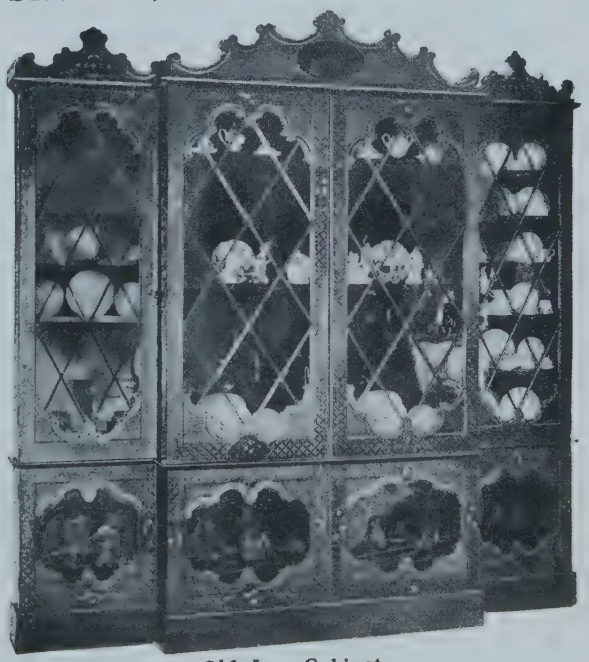
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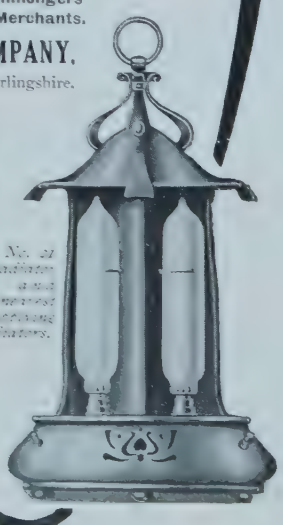
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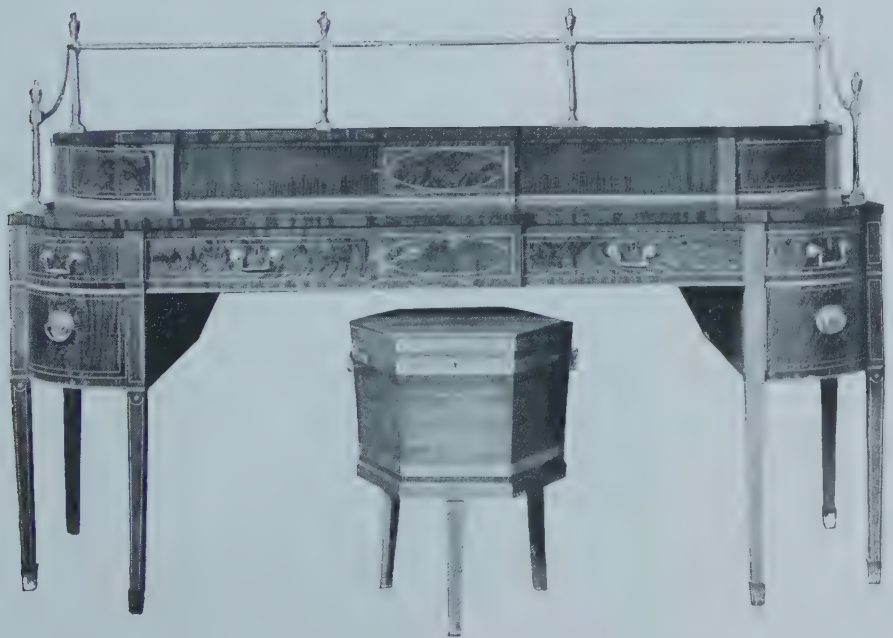
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THE CONNOISSEUR REGISTER

Continued from Page XXX.

For Sale.—*A Poultry Market*, painted and engraved by Jas. Ward, painter and engraver to H.R.H. the Prince of Wales. London, pub. May 1, 1803, by Messrs. Wards & Co., No. 6, Newman Street. Size, 23¾ in. by 18½ in. In good condition. [No. R3,265

For Sale.—*A Vegetable Market*, painted by Jas. Ward, painter and engraver to H.R.H. the Prince of Wales, engraved by Wm. Ward. London, pub. May 1, 1803, by Messrs. Wards & Co., No. 6, Newman Street. Size, 23½ in. by 18¼ in. Spotted. [No. R3,266

For Sale.—*Inside of a Country Alehouse*, painted by G. Morland, engraved by W. Ward. Size, 23½ in. by 18¼ in. In good condition. [No. R3,267

For Sale.—*Alehouse Politicians—Les Politiques du Cabaret*, painted by G. Morland, engraved by W. Ward. Printed by T. Show, pub. March 2, 1801, by Messrs. Wards & Co., No. 6, Newman Street, London. Size, 23½ in. by 18½ in. Good condition. [No. R3,268

For Sale.—*The Thatcher*, painted by G. Morland, engraved by Willm. Ward, engraver to H.R.H. the Duke of York. London, pub. Jan. 1, 1806, by G. Morland, No. 10, Dean Street, Soho. Size, 23⅜ in. by 18⅛ in. (on the horse engraved "Morland, 1795"). Good condition. [No. R3,269

For Sale.—*Shepherdess*, taken from a picture of Richd. Wyatt, Esq., painted by S. Woodford, engraved by J. R. Smith. Size, 9¼ in. by 7¾ in. Good condition. [No. R3,270

For Sale.—*Dormio innocuus: vix Impune expergefeceris.* From an original picture in the collection of His Grace the Duke of Northumberland, to whom this plate is humbly inscribed by His Grace's most obliged and obedient servant, Wm. Wynne Ryland, pub. May 21, 1776, by the proprietor, No. 159, near Somerset House, in the Strand. Size, 11½ in. by 11½ in. (Picture cut out of the plate as medallion as well as the above inscription.) [No. R3,271

For Sale.—*Olim truncus eram ficulnus inutile lignum. Hor.* From an original picture in the collection of His Grace the Duke of Northumberland. This plate is humbly inscribed by His Grace's most obliged and obedient servant, Wm. Wynne Ryland, pub. May 1, 1776, by the proprietor, No. 159, near Somerset House, in the Strand. Size, 11½ in. by 11½ in. (Picture cut out of the plate as medallion as well as the above inscription.) [No. R3,272

For Sale.—*Querulas praetentat pollice chordas—Ovid.* Peint par M. A. de Caravage, Gravé par Bernard. Imprimé par Senn. Le tableau original se trouve dans la Galerie de S. A. le Prince reguant de Liechtenstein. A vienne au Bureau d'Arts et d'Industrie, 1802. Size 23¾ in. by 10 in. Good condition. [No. R3,273

For Sale.—*Mrs. Fitzherbert.* R. Cosway, R.A., *pinxt.*; John Condé, *sculpt.* Size 12 in. by 15 in. Printed on white satin. Good condition. [No. R3,274

For Sale.—*Roma MCCCXXX. Bruloff* (Portrait of a Lady), *pinxt.*, P. Rasumikhine; *lithogr.*, Mosharski. Size 9½ in. by 11½ in. Good condition. [No. R3,275

The articles mentioned in Nos. R3,265 to R3,275 are in the possession of a gentleman in St. Petersburg.

Chippendale Stool.—Beautifully carved legs. £15. [No. R3,276

Three early Chippendale Chairs.—High backs, claw and ball. £35. [No. R3,277

Choice old English Satinwood Pembroke Table.—Inlaid. £15. [No. R3,278

Sheraton Urn Knife Box.—£7 10s. [No. R3,279

Continued on Page XXXVI.

Valuable to Collectors

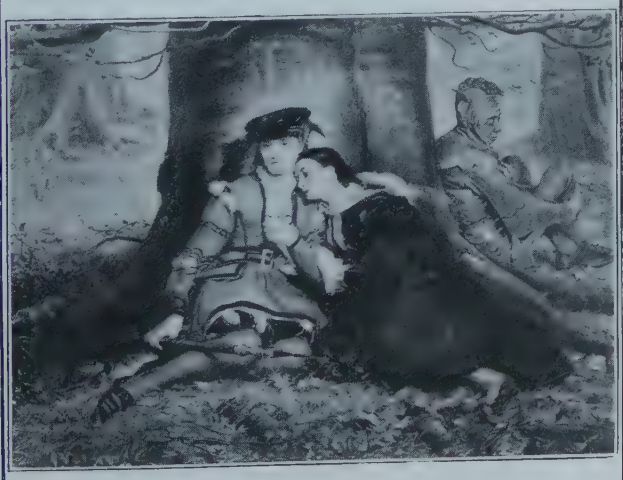


"Ophelia" Proof Signed by Sir John Everett Millais, P.R.A.

"Ophelia," by Sir John Everett Millais, P.R.A. Signed 1852. Exhibited Royal Academy same year. Subsequently exhibited, Paris, 1855; Special Millais Exhibition, Grosvenor Gallery, 1886; Special Millais Exhibition at the Royal Academy, 1898; now in the National Gallery of British Art. Engraver: J. Stephenson; mezzotint, 1866. Painted on the River Ewell, near Kingston. The lady who posed as model was Miss Siddal (afterwards Mrs. Dante Gabriel Rossetti). This picture is one of the great triumphs of Millais' Pre-Raphaelite days. As showing its truthfulness to nature, a Professor of Botany, being unable to go into the country, took his class to the Guildhall where this work was being exhibited and discoursed to them upon the flowers and plants before them which were, he said, as instructive as Nature herself. Mr. Spielman speaks of it as "One of the greatest of Millais' conceptions, as well as one of the most marvellously and completely accurate and elaborate studies of nature ever made by the hand of man." Size 34 ins. by 21 ins.

"Rosalind & Celia" Proof Signed by Sir J. E. Millais, P.R.A.

"Rosalind and Celia," by Sir John Everett Millais. Signed 1868. Exhibited Royal Academy same year. Subsequently exhibited at the Grosvenor Gallery (1886), and Royal Academy (1898). Engraver: W. H. Simmons; mezzotint, 1870; Sold for £5,000. This picture cost Millais more hard work and anxiety than any picture he ever did, except one. It showed a new departure in style and character—a greater breadth of treatment—whilst exhibiting the same careful attention to every detail. Size 46 ins. by 34 ins.



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Of two of his famous pictures here shown, only a few proofs signed by Sir John himself are now procurable. These we have obtained for readers of *The Connoisseur* on terms that should prove irresistible.

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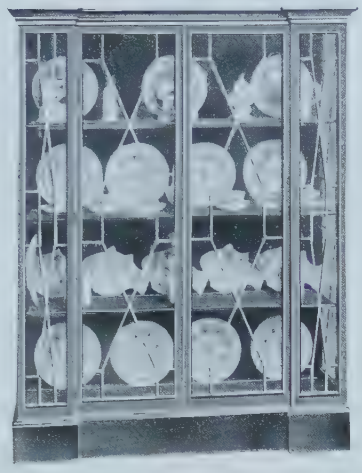
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THE CONNOISSEUR REGISTER

Continued from Page XXXIV.

Early Chelsea Dishes.—Quaint set, four, embossed centres, pierced borders. £5 10s. [No. R3,280

Crown Derby Vases (Pair).—Miniature, richly decorated. £2 10s. [No. R3,281

Old Cromwell Fire-back.—£2 10s. [No. R3,282

Chippendale Stool.—Antique, 3 ft. long, massive claw and ball foot; vine ornament on knee. £4 10s. Photo. [No. R3,283

Somersetshire Club Emblems and other old brass for disposal. [No. R3,285

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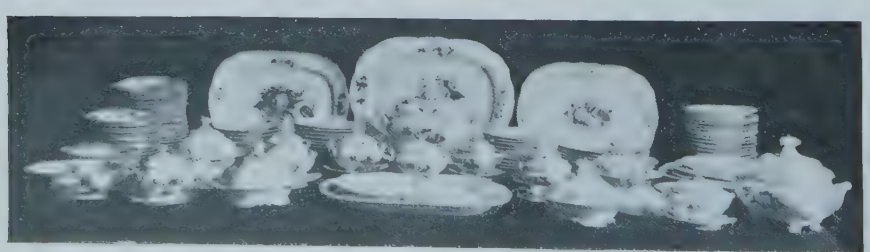
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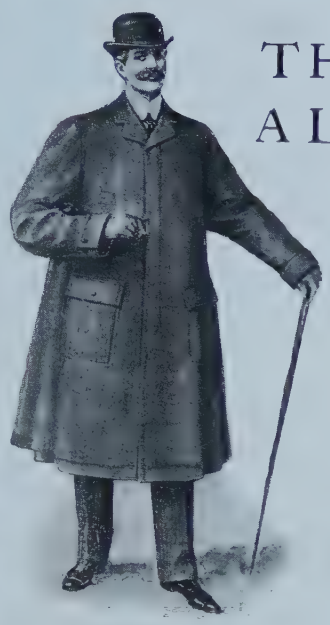
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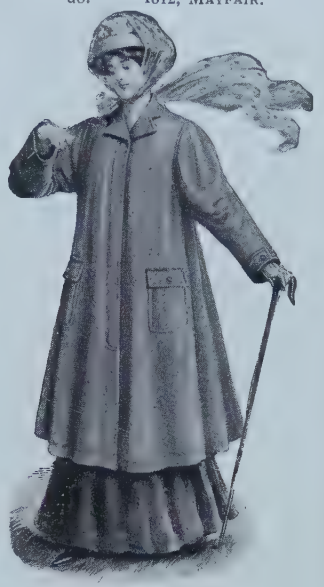
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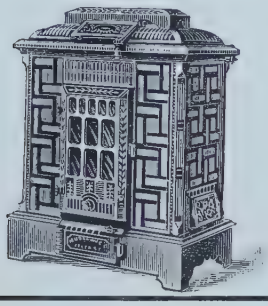
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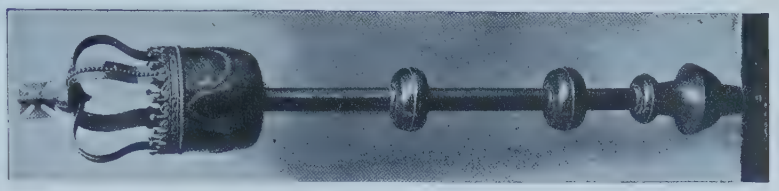
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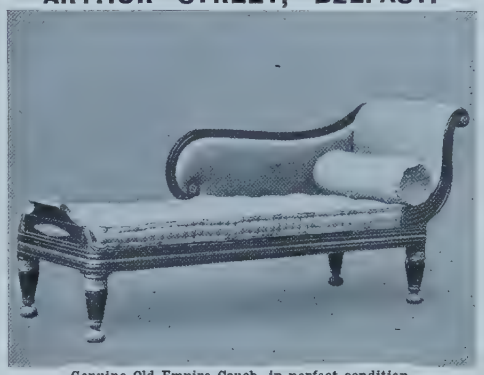
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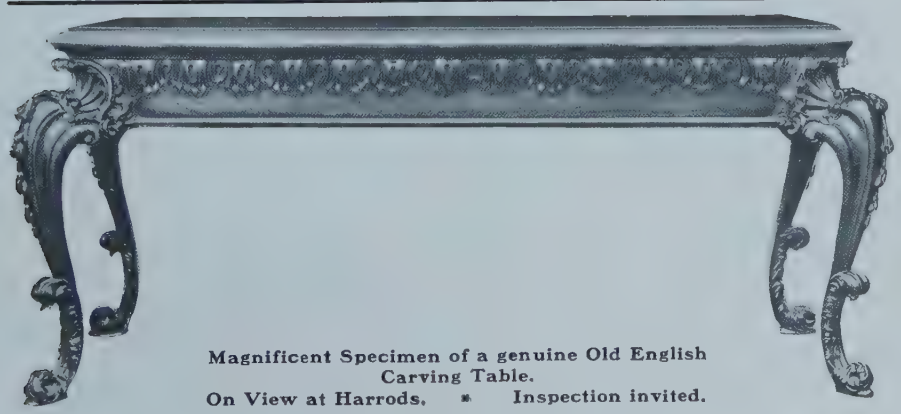
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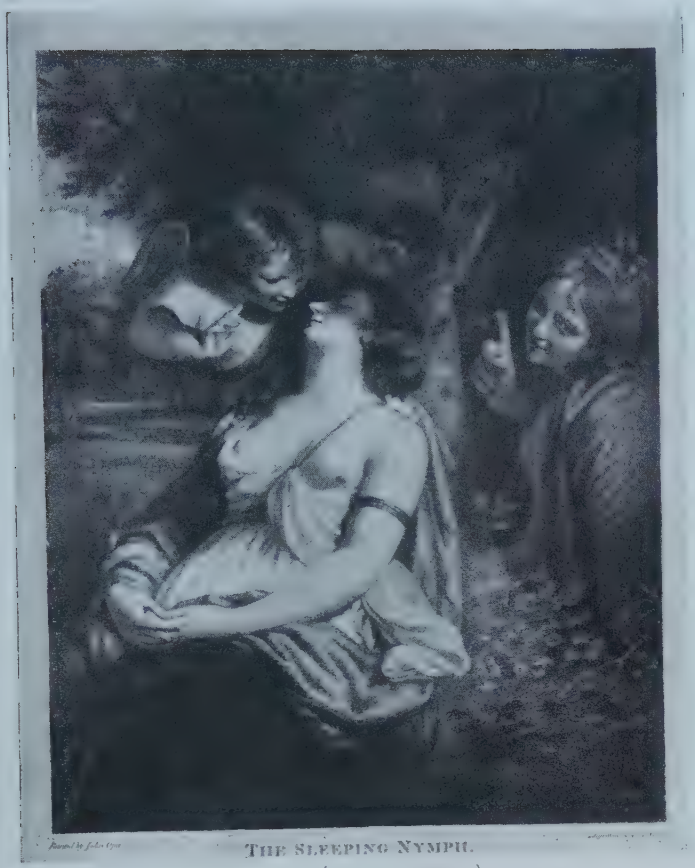
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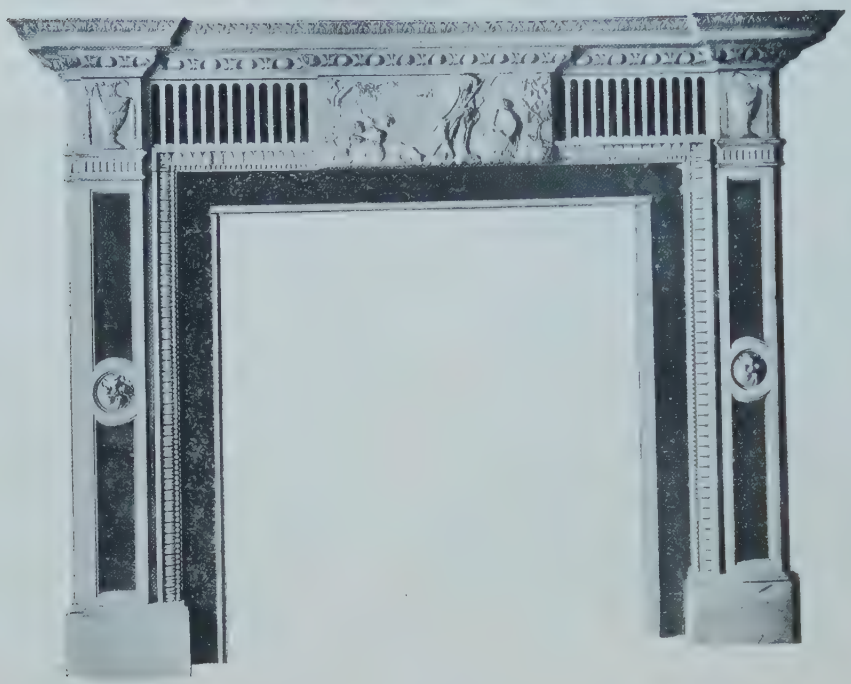
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PORTRAIT OF A YOUNG RABBI

By Rembrandt

From the Kann Collection

In the possession of Messrs. [illegible]

THE ART TREASURES OF BELVOIR CASTLE

By Lady Victoria Manners

THE art treasures at Belvoir are of a most [illegible] description: manuscripts, miniatures, plate, [illegible] and curiosities making of it a most interesting [illegible] connoisseur. The greater portion [illegible] ons was collected by Charles, fourth [illegible], but successive owners have added greatly to their number. Leaving the Hall through the [illegible] or guard room, where we notice some mediæval coats and relics of the famous Marquess of Granby, we ascend the grand staircase [illegible] the long drawing room known as the Regent Gallery. From the windows [illegible]





THE ART TREASURES AT BELVOIR CASTLE

Part I. By Lady Victoria Manners

THE art treasures at Belvoir are of a most varied description: manuscripts, miniatures, plate, china, and tapestries making up a most interesting collection for the connoisseur. The greater portion of these possessions was collected by Charles, fourth Duke of Rutland, but successive owners have added greatly to their number. Passing first through the hall or guard room, where we notice some interesting coats and relics of the famous Marquis of Granby, we ascend the grand staircase, till we reach the long drawing room, known as the Regent's Gallery. From the windows we can gaze at the



EARLY CHELSEA MELON-SHAPED SUGAR BOWLS AND LEAF-SHAPED DISHES

wonderful view, the miles of woods which surround the castle, and beyond that the dim, vast plain known as the "Vale of Belvoir," stretching away to the far horizon till it is lost in blue distance.

Turning our attention to the interior of the room, we are at once struck by the beautiful series of Gobelin tapestries which hang framed on the walls. it is easy to understand the delight and admiration with which they were received by the cultured art lovers of the day.

The adventures of the *Melancholy Knight* have been treated with the true spirit and verve, while the beautiful rose-coloured background, with its charming festoons of flowers, is a veritable triumph



GOBELIN TAPESTRY, SANCHO PANZA'S COWARDICE

These hangings, "The adventures of Don Quixote," have always been accounted amongst the most successful productions of the Gobelin factory;* and of the weaver's art. Luckily it has been found possible to trace the history of these pieces. They were presented in 1770 by Louis XV. to Louis Phelypeaux, Conte de St. Florentin, Duc de la Vrillière, Minister of State to the King from about 1749 to 1775. This nobleman, of whom it is said "no minister perhaps signed a greater number of 'Lettres de Cachet,' and none was so hard upon the Protestants, against whom he continually obtained measures of cruelty," did not live long to enjoy these splendid marks of his sovereign's favour, for he died

* *Le Duc D'Antin avait commandé en 1723 pour son usage personnel une suite de Don Quichotte à Ch. Coypel; la tenture eut un tel succès que le roi l'acheta à son cousin en 1727. Cette résolution fut une bonne fortune pour les Gobelins qui montent aussitot cette suite distribuée non en 21 ou 23 sujets, mais en 28; elle resta presque en permanence jusqu' à la Révolution et fut répétée avec des alentours différents dont le plus important est de Lemoure le Cadet.*
La Manufacture Nationale de Gobelins. Par E. Gerspach.

in 1777. As he had no children, his property was left to his sister the Countess of Maurepas, and the Duke's splendid hotel in Paris, built in 1767, became subsequently the rendezvous of Talleyrand and his friends. The tapestries were, however, sold—it is not known to whom—and history remains silent as to their destination till they were purchased near Paris by Sir Frederick Trench for the fifth Duke of Rutland.

first attract our attention. Their moulded and gilt adornments of foliage, dolphins, and bubbling water are extremely fine (two vases exactly similar to this pair are in the Wallace collection, where they are described as "Vase fontaine à Dauphine"—early Louis Seize period). Hertford House does not, however, possess the beautiful centrepiece which goes with this fine "garniture de cheminée." The



GOBELIN TAPESTRY DON QUIXOTE

Many of the pieces bear the signatures of Audran and Cozette, directors of the factory, with their respective dates, while in the corner of the larger hanging is a mailed hand—the arms of the Duc de la Vrillière.

The transition from Louis XV. tapestry to Louis XVI. porcelain is a natural one, so it seems in accord with the fitness of things that we should turn from Don Quixote and his woes to the centre mantelpiece of the gallery, on which stands some very fine "Gros blue" Sèvres. Two beautiful vases (to the extreme right and left of the illustration) decoration of this production is much the same as that of the smaller vases, but swans are substituted for dolphins, and the base is decorated with medallions painted in *camaieu*, with subjects representing a battlefield, and a bunch of musical instruments.

Leaving the Regent's Gallery we now retrace our steps through the picture gallery. As most of the pictures here have been already described in preceding numbers of THE CONNOISSEUR, we will only stop to note the beautiful Gainsborough landscape, *Horses and Sheep by a Pond*, steeped in the lovely

warm sunset glow that the artist so much loved; an interesting small Vandyck, painted on slate, entitled *Christ Crucified*, but in the writer's humble opinion more likely intended, from the expression of the face, for the "Penitent Thief," although a slight halo is seen around the head; and a very fine *Charles I.* by Bower. Turning to the left from the picture gallery we find ourselves opposite the "Elizabeth" Salon (so called from its having been built for the Duchess Elizabeth, wife of the fifth duke). The ceiling, painted by Matthew Wyatt in the curious fashion of the day, represents the Royal Family in somewhat scanty semi-classical garb, as various gods and goddesses, perhaps the most striking likeness being that of Frederick, Duke of York, who, in the character of Jove, is represented as sending Mercury down to earth in the person of Sir Frederick Trench (architect of the castle).



GOBELIN TAPESTRY DON QUIXOTE AND THE MARIONETTES

The decorations of this room (bought from a château belonging to Madame de Maintenon) are very good. The chief object of interest, however, is the fine and representative collection of miniatures arranged in panels on the walls. The majority of these fascinating "pictures in little" are family portraits, and on these space forbids me to dwell. I have, however, selected some of the



OLD SÈVRES GROS-BLEU VASES AND GARNITURE DE CHEMINÉE IN REGENT'S GALLERY



DUC D'ANGOULÈME SERVICE AT TOP OLD CHELSEA DISHES BELOW



OLD SÈVRES CHINA

finest specimens for reproduction.

Perhaps two of the most historically interesting portraits are those of Sir Walter Raleigh and his eldest son. Sir Walter is represented with a grey beard; his expression is worn and sad. At the bottom of his miniature is a clever little vignette, depicting the attack upon Fayal, where Raleigh much distinguished himself. That of the son has a vignette representing the attack upon St. Tomè, where this gallant boy lost his life in his twenty-fourth year. A pathetic interest is attached to the beautiful miniature enamel case, bearing the entwined initials W. E. R. (Walter and Elizabeth Raleigh), a heart and other emblems showing that it was doubtless worn by Lady Raleigh as a souvenir of her husband and son.



PORTRAIT OF A LADY BY COSWAY

Other interesting miniatures of this date are those of Henry, Prince of Wales, and his brother Charles. Around the latter's portrait is a Latin inscription to this effect: "The most illustrious and most serene Charles, Prince of Wales—the greatest hope of Great Britain, in the fourteenth year of his age." On the curtain in the background are the George, the plume, crown, crescent, and stars. A small full-length figure



HORSES AND SHEEP BY A POND T. GAINSBOROUGH

of Sir Christopher Hatton, by Hilliard, is a fine example of that master's work. He is also represented by various other portraits—those of Henry Percy, eighth Earl of Northumberland, and Isabella, Countess of Rutland, being specially good.

Samuel Cooper, that Vandyck of miniaturists, has a beautiful portrait of Richard Wiseman, the companion of the young Prince Charles (Charles II.) in his wanderings in France, Holland and Belgium. At the Restoration the King appointed him his Sergeant Surgeon, and he rose to great fame in his profession.



CORNER OF ELIZABETH SALON

The delightful green background adds an especial charm to this miniature. Among other fine portraits by Cooper is that of *Grace, Lady Manners*. This miniature recalls some Dutch picture by Van Eyck in the treatment of the somewhat severe costume and the quaint cap tied under the chin. Notwithstanding her rather stern expression, this lady was a true benefactress to the poor, and in an age when charity was not the vogue. She endowed a school in the town of Bakewell, which still flourishes and bears her name.

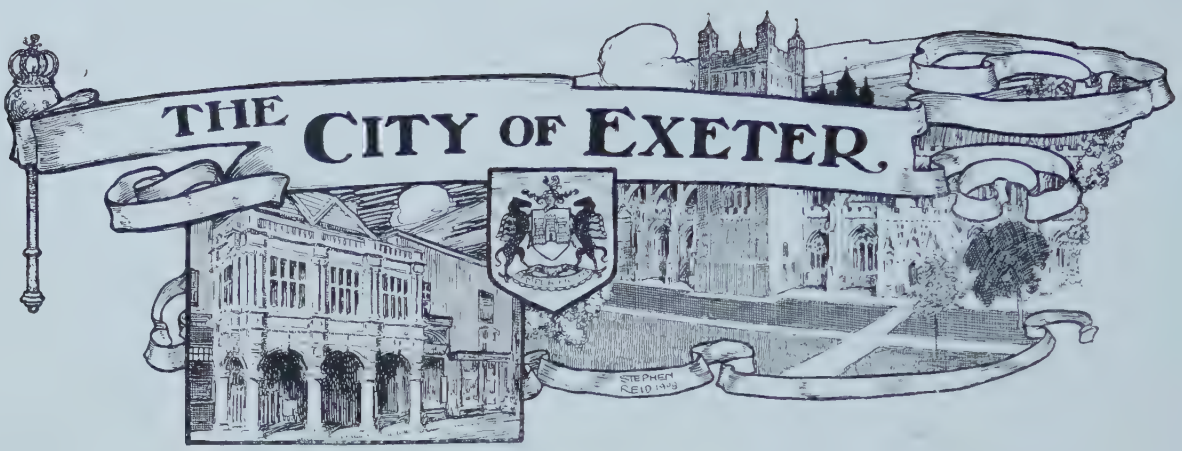
(*To be continued.*)



RACHEL, LADY RUSSELL BY S. COOPER



WILLIAM, LORD RUSSELL BY ASHFIELD



Part I. Written and Illustrated by Leonard Willoughby

REDOLENT with imperishable memories, famous from remotest time in history, once an outpost of the Romans, the last place of importance in which the Saxons held sway, the chief city of the West, Exeter is to-day one of the most venerable and interesting places in the British Isles. Apart from all this, it is a very beautiful city; for its position, the rich warm colouring of the soil, its nearness to the sea and moorland, and its wonderful old buildings and sylvan gardens, must indubitably appeal to everyone. To the antiquarian, the lover of history, and the connoisseur, Exeter, with the many interesting objects contained within its portals, has an endless fascination. So entirely are these objects linked with the city's past, that I feel it necessary to say a word on this subject before proceeding to give the details of the treasures which to-day are jealously guarded and properly revered by the Corporation.

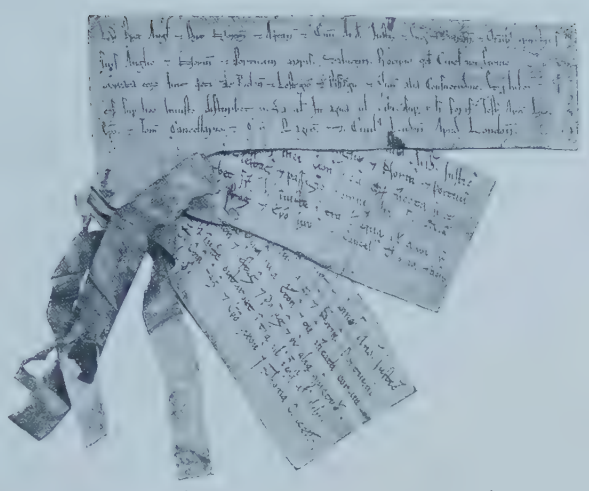
The city of Exeter is to be congratulated sincerely on the fact that it possesses, without doubt, the best and most complete records of any city in the kingdom. It is due to this that its history can be set forth with such detail and accuracy. These documents prove that Exeter in remote days was known as Penhaltcaer. It was then a British settlement, long, long before the Roman occupation; and a place "walled and of the most reputation, worship, defence, and defensible of all these parts." Its position then was, as it is to-day, on the lowest ford of the Exe, where the salt estuary tides meet the river freshet. The advantages of this situation were obvious, both for the loading of merchandise and its safety from attack, while the city was also the centre of a rich agricultural district. Thus it was the Romans wisely made it an outpost of their empire.



OAK DOOR LEADING INTO GUILDHALL

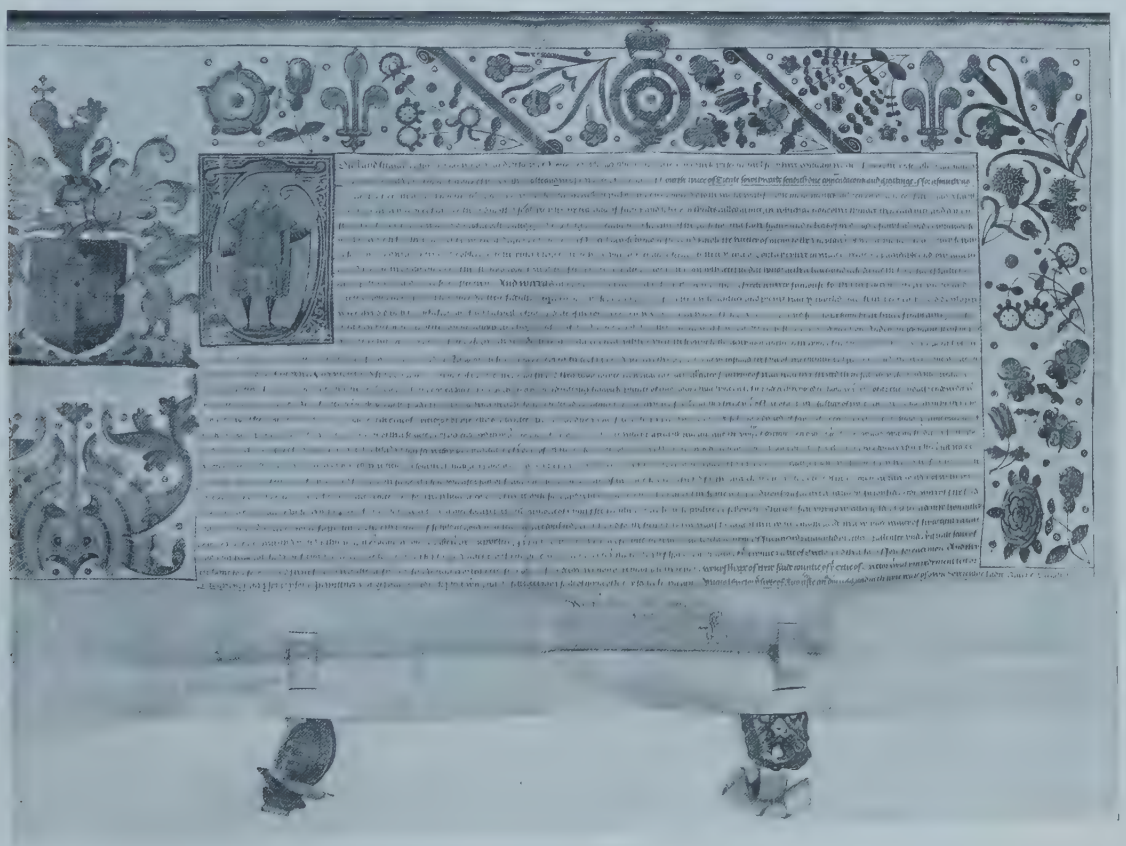
In that excellent publication, *Exeter Illustrated*, Mr. H. Topley-Soper, the city's able librarian, tells us that "When the Empire tottered towards its fall, legions were needed nearer home, and the advanced screen of fighting men were recalled, leaving a legion here and there to ward the marches gained. Such a camp was this upon the hill above the river ford. 'Isc' (Celtic for water), the shaggy British called the stream—whence the Roman 'Isca' and the Saxon 'Exe'—and from the two words 'Exe' and 'Castra' (the camp) came the modern name Exeter. The Romans called their road on which it stood the Icknield Way,

and on the hill-crest, where it stooped suddenly towards the river, built them a Forum and Prætorium —market place and cantonments for the soldiery. The occupying legion gave protection to the city, whilst forced British labour restored its walls and laid tesseræ in pavements at the conqueror's bidding. Then came recall. Attila and his Huns were at Rome's gate, striking at the Empire's very heart; and Isca of the Damnonians was left again to the children of the soil. The Roman influence departed, and in these our later days, a name, a few coins and broken shards, a yard or two of mosaic pavement, alone remain to speak of the Roman occupation."



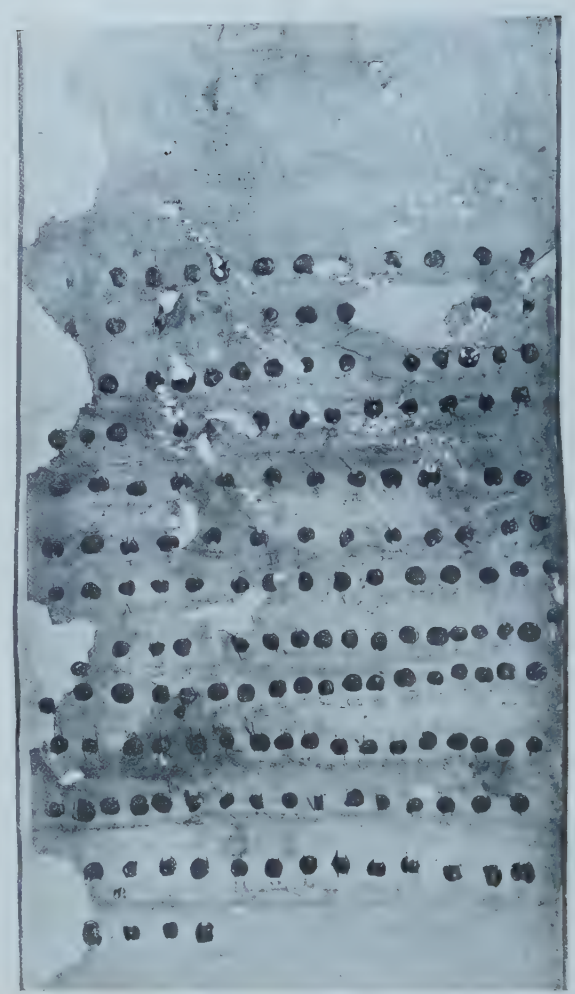
HENRY II.'S CHARTER ATTESTED BY THOMAS À BECKET

One of the most striking objects seen to-day when approaching Exeter from the south or west are the noble twin towers of the cathedral. These massive, frowning towers were built by Bishop Warewest, nephew of the Conqueror (1107-1136), who, having demolished the first church, built in Saxon days, replaced it by a nobler building, of which these towers yet remain. In appearance they suggest strongholds, so powerful and even threatening are they in design. It is quite possible indeed that they were intended to serve as means of defence, for Exeter at that time was anything but a peaceable place. When the Romans left, the British found to their cost that, though they had previously been tyrannised over, they had at the same time been well guarded. The Saxons were but poor protectors, and certainly great tyrants, and thus it was that the Danes found no difficulty in landing, and burning, ravishing and destroying all that came in their way. They burned



RATIFICATION OF ARMS TO CITY OF EXETER IN 1564

at Crediton and at St. Germans, high places in the new Christian See, and consequently it was that Exeter was deemed to be a "safe defence," the bishop being installed here in 1050. It was not, however, until the Conqueror had swept out Dane and Saxon, and his nephew, Warewest or —as some call it—Warelwast, was Bishop, that the present splendid edifice was commenced. This Norman cathedral occupied a century in building, and was completed in 1206. During the episcopate of Bishop Marshall the choir was lengthened and the Lady Chapel built, while Bishop Bruer (1224-1244) built the original Chapter House. Bishop Peter Quivil, consecrated 1280, removed the inner walls of the two towers, their lower portions then forming the north and south transepts. He also added the large windows, and altered the architectural features of the Lady Chapel to accord with the Decorated style. Bishop Grandisson (1327-1369) completed the nave and the original west end in the Decorated style. Bishop Brantyngham (1370-1394) added the exterior screen to the west end, and also the great east window. This wonderful screen is in the Perpendicular style, as is also the east window. For a description of this grand building, which is worthy indeed of inspection and study, the reader must be referred to the local guide book which is issued under the authority of the City Council. The late Canon Freeman was certainly right in saying that "the Church of Exeter forms a class by itself. . . . As far as details go, no building of its age shows the taste of that age in greater perfection." The rare Saxon manuscripts which are in the Chapter House Library are very valuable, especially the "Codex Exoniensis"—a miscellaneous collection of Anglo-Saxon poetry. It was given by Leofric when he transferred the See from Crediton in 1050, and is pronounced to be the work of the ninth century.



ARTICLES OF ASSOCIATION BY 160 MEN OF EXETER TO PROTECT THE PERSON OF QUEEN ELIZABETH AGAINST JESUITICAL PLOTS PRIVATE SEALS AND SIGNATURES ATTACHED

Turning again to the city's history, it is recorded that prior to the Conqueror's reign Exeter was besieged seven times. So securely had the Romans fortified the city, on the earthworks of which Athelstan afterwards built walls (925-954) of enormous strength, that the inhabitants were able to keep even the Conqueror waiting outside for eighteen days in 1068 while honourable terms of capitulation were discussed and obtained. Shortly after the Conqueror's occupation of the city he built a castle, which to this day



SEAL OF THE STATUTE MERCHANT, *c.* EDW. I.



MAYOR'S SEAL, 13TH CENTURY



CORPORATION SEAL, 1531



SEAL OF THE EXE BRIDGE ESTATE, *c.* 1251



GENERAL MONK, DUKE OF 'ALBEMARLE
BY SIR PETER LELY EXETER GUILDHALL



PRINCESS HENRIETTA, BY SIR PETER LELY
EXETER GUILDHALL



GEORGE II., BY HUDSON EXETER GUILDHALL



CORPORATION SEAL, *circa* 1170

is known as Rougemont. But little remains of this once famous building save a massive tower. This castle of the Red Mount (Rougemont), eighteen months after it was built was besieged by the West Saxons, while in Stephen's reign (1135-1154) it was again besieged, the King and citizens combining together to starve the rebellious Baldwin in his fortress. Some three hundred years later, in 1497, the Pretender, Perkin Warbeck, made a fierce attack on the city, and, burning the north gate, forced an entrance through the east gate, getting as far as Castle Street.

Sir Edward Courteney, Earl of Devon, however, drove him off with great slaughter, Warbeck's captured followers being eventually pardoned by Henry VII., who showed great clemency to these misguided people when they were brought before him, bareheaded and haltered, beseeching his pardon. Religious disturbances in the reign of Edward VI. were rife all over the country, owing to the Act whereby all private masses were abolished and images removed from churches. It was then the Book of Common Prayer was introduced. Thousands of Devonians and Cornish men, incited by the priests, invested the city and summoned the Mayor and Council to capitulate. Untold sufferings were experienced by the wretched inhabitants during the thirty-six days the siege lasted, until they were relieved by the Royal army under Lords Grey and Russell. In the Grand Rebellion, Exeter capitulated to the nephew of Charles I., Prince Maurice (1643), when the city, which hitherto was supposed to have Parliamentarian tendencies, was found really to be so loyal to the King that he readily entrusted the Queen to the protection of its citizens. But in 1646 Sir Thomas Fairfax, appearing before the city, summoned the governor, Sir John Berkeley, to surrender. Resistance was useless; but Sir John was able to march out of the city with all the honours of war.



CORPORATION SEAL, 1672

William of Orange, forty-two years later, landed at Brixham, and entered Exeter by its west gate. Coming as a deliverer, his presence in Exeter was welcomed as a Royal visit rather than a surrender of the city. To summarise the Royal visits which have been paid to Exeter, in addition to the Conqueror's forced entry, Harold's mother, Gytha, obtained temporary refuge in the castle, and escaped by the water gate as the Conqueror entered the city. King John came here three times—in 1201, 1204, and 1207. Edward II. and Eleanor of Castile came in 1285, and held a parliament. Henry VI. made a state entry in 1452, when the Mayor and Council met him at Honiton Clist. Edward IV., whilst pursuing the Earls of Clarence and Warwick, who effected their escape by a hurried embarkation at Dartmouth, visited Exeter in 1470, when he presented to the city his sword, the blade of which is double-edged. Richard III. also stayed here in 1483. In Shakespeare's *Richard III.* he alludes to this visit as: "Richmond! When last I was at Exeter the Mayor, in courtesy, showed me the castle, and called it *Rougemont*, at which name I started, because a bard of Ireland told me once I should not live long after I saw *Richmond*." Henry VII.



CHARLES I. SEAL ON DOCUMENT OF 1627

visited the city in 1497, when he rewarded the mayor and citizens by presenting them with his sword and cap. Catherine of Arragon stayed at the deanery when on her way, in 1501, to Henry VII.'s court.

In 1644 Charles I.'s Queen arrived, having pathetically parted for the last time with her unhappy husband. She kept her court at Bedford House, and it was here that her daughter Henrietta was born and baptised in the Cathedral. She left on July 14th for Falmouth, to embark for France on her way to the court of Louis XIV. Before the end of the month, Charles, in hot pursuit of the Earl of Essex, reached Exeter, and there for the first time saw his infant daughter. Once again, on September 17th, 1645, on his return from Cornwall, he stayed at Exeter, at Bedford House. Charles II., in 1671, passed through the city, and was gracious enough to accept £500 "as a testimony of the city's loyalty and gratitude at his restoration." The last sovereign to stay at Exeter was "Farmer" George (III.), who remained at the deanery, and was then greatly impressed not only with the beauty of the fine old city, its gardens and buildings, but also with the intense loyalty of this ancient "city of many waters."



JOHN HOKER, FIRST CITY CHAMBERLAIN, DIED 1601

The records of Exeter are very voluminous from the earliest times, and have been compiled and kept in a perfect manner. The result is that there is an unbroken series of muniments extending from the reign of Edward I. The value of these from an historical point of view is great, as they show vividly the ancient history of the people, their manners, lives, actions, and even thoughts, thus casting a strong light upon the inner life of the people generally. The documents give ample evidence of the history of a State, of its kings, its rulers, its battles and great events, and also the state of the people, their everyday life existence in ages past, and the changes of civilisation from age to age. These records refer to the bye-laws, rules and regulations of the city; the incorporations and guilds of trades; the continual disputes and endless recriminations between the citizens and the clergy. The Mayor's Court Rolls contain documents, deeds and wills, and are to the city what the records of the various Courts of Law are to the kingdom. The Provost Court Rolls are of a similar description, while the Rolls of the Mayor's Tourn give an insight into the lives and the customs of the people. The Receiver's Accounts are very complete, and show the ancient customs of the city in all their changes. They refer, for instance, to expenditure for saffron buns, and apples or pears, and wine on the day of the Mayor's election. They note the nature of the presents of delicacies made to great nobles by the city when they stayed there. That in 1463 the Duchess of Exeter was presented with three gallons of red and white wine, at 8d. a gallon; a gallon of Tyre, at 16d.; a salmon, 3s. 4d.; eels, 2s.; crabbys, 16d.; and also "bunnys" for the same lady, and wine and "saffryn" for making the buns, 17d. Here, too, is shown the custom of the Mayor and his fellows to go yearly to the Cathedral to hear a sermon, and how they paid a man to carry a form for them to sit upon. Also how the city kept its minstrels, or waits; that the bell of the Guildhall (still there) was bought in 1464 for 33s. 4d. There are entries for "le bole-betyng," which cost 8d., and for bear-baiting. The account for 1466 shows the expenses of rebuilding the Guildhall. The year 1470-1 (Edward IV.), the year of the restoration of Henry VI. by the famous "King-Maker," shows entries of a gallon of Malmsey wine being supplied to Clarence; two gallons of wine to Lord Hugh Courtenay, when the king's letter was sent to raise armed men against Warwick; expenses for men watching the city walls and gates, the cost of gunpowder, "gunstonys," and the expenses of fixing the heads of decapitated men on the gates of the city.

Then, too, there is the most complete collection of



CAP OF MAINTENANCE GIVEN BY HENRY VII., 1497, FOR THE CITY'S SUCCESSFUL RESISTANCE TO THE SIEGE BY PERKIN WARBECK
OUTER COVERING MADE IN JAMES I.'S REIGN

letters of royal personages, which are naturally very interesting. Hoker's *Manuscript History* and his *Commonplace Note Book*—the latter never having been printed—contain interesting matter, amongst other things, "The Life of Bishop Miles Coverdale," drawn from his personal knowledge; also "The Preachings of Latimer," from his father, who entertained the prelate. Hoker was the First Chamberlain of Exeter, and appears to have been the first person who appreciated the value of the records of the city. The inventories of the plate and goods of the churches in the time of Edward VI. are unique, while the ancient charters of the city and the large collection of deeds are most valuable; to many are attached fine specimens of old seals.

Mr. Stuart Moore, F.S.A., in his very interesting "Introduction" to his *Calendar of the Records and Muniments belonging to the Corporation of the City of Exeter*, relates an interesting experience in connection with his long, arduous and most successful labours in compiling the Calendar: "I had nearly, as I conceived, completed my task in the Record Room, when a remark of one of the sergeants-at-mace led me to believe that other records than those I had arranged existed in the old Receiver's office at the top of the Guildhall. I procured the key of the room, and there I discovered an enormous bulk of records piled up in hopeless confusion, covered with filth, decaying with damp, and eaten up with vermin. On a close search I found that the loft under the roof, which was lighted here and there by cracks and breaks in the tiles, was full of papers too; and reaching down two or three of these to discover their nature, I found one to be a sign-manual of King Charles I., granting a pardon to the city, and the other a sign-manual of Queen Mary!" Verily, some of our interesting forebears were sadly unmindful of the value of records, for I find similar instances in various cities and towns of the most complete indifference to what became of documents—even of the greatest value—so long as they could conveniently be put away anywhere out of sight. It is, however, a consolation to find that from time to time these long-lost-sight-of records are being brought gradually to light and restored; and now that a different spirit of respect for these invaluable documents has latterly grown, it is pleasant to know that henceforth they will be kept in security, free from decay, where they can be seen and studied by all who take an interest in the nation's wonderful history. (*To be continued.*)



CROWN AND BRIM OF CAP OF MAINTENANCE



The Belmount Hall Portrait of Shakespeare

By M. H. Spielmann, F.S.A.

On the 7th of February, 1896, Mr. W. Boister, describing himself as "Restorer for the Berlin Gallery," and writing from 6, Stafford Street, Bedminster, Bristol, to the authorities at the British Museum, informed them that he had in his keeping, for the purpose of restoration, a portrait of Shakespeare measuring 34 in. by 26 in. [the true measurement of the canvas is 26 in. by 22 in.], which was in such a deplorable condition that he had the greatest difficulty in saving it. The artist, he said, was unknown. The picture he described as representing Shakespeare at about twenty-five or thirty years of age, prematurely bald, holding in his right hand a pen in the act of writing, and in the other a sprig of mulberry in fruit. "The painting is in a frame of mulberry wood, and on the back are two much stained inscriptions, which the chief of the Bristol Public Library declares are in David Garrick's handwriting." This letter was duly handed on to the National Portrait Gallery; but no steps were taken to acquire the picture. About the ownership of the painting nothing was said, but as will presently appear, the full story of the portrait, as far as it can be known, I have since pieced together.

The transcription of the inscription as given by Boister, evidently deciphered with great care (as I can myself testify), is of importance, as during the years which have elapsed the writing, even at that time much obliterated by grease stains, dirt, and natural fading, in all probability artificially encouraged, has still further disappeared. These slips, which are nailed side by side to the back of the frame, are nine lines deep, and run as follows:—

[No. 1.] "Altho' it cannot be denied that this Picture hath suffered by bad Cleaning and worse Mending, yet as a Resemblance remains unimpaired it must be considered a Treasure as a Memorandum of the Physiognomy of him whose Melody every Son of . . . without Rival. It came into my Hands as a Present from Mr. Webster of Stratford (at the Time of my Jubilee there) who bought it at a Sale of a rich old Farmer in whose Garrett it had remained Time out of Mind: on becoming possessed of it It occurred to Me that I would not do more Honor to so valuable a Relic than by having it enshrined in a Frame formed out of the Ruins of the Mulberry Treé planted by our Bard Part of which remained in the Garden belonging to the House once occupied by him—— This I was fortunate enough to procure (I say fortunate, for in less than a month afterwards the Premises were brought to the Hammer and the remaining Portion of the Tree sold to a Tonbridgewells Toyman. I immediately put it into the hands of a Carver but not Gilder for who would consent to disguise even with the most precious of Metals what I must be permitted to style a Jewel, a Jewel inestimable, a Remnant of a Plant once fostered by the Hands of the immortal William Shakespeare.

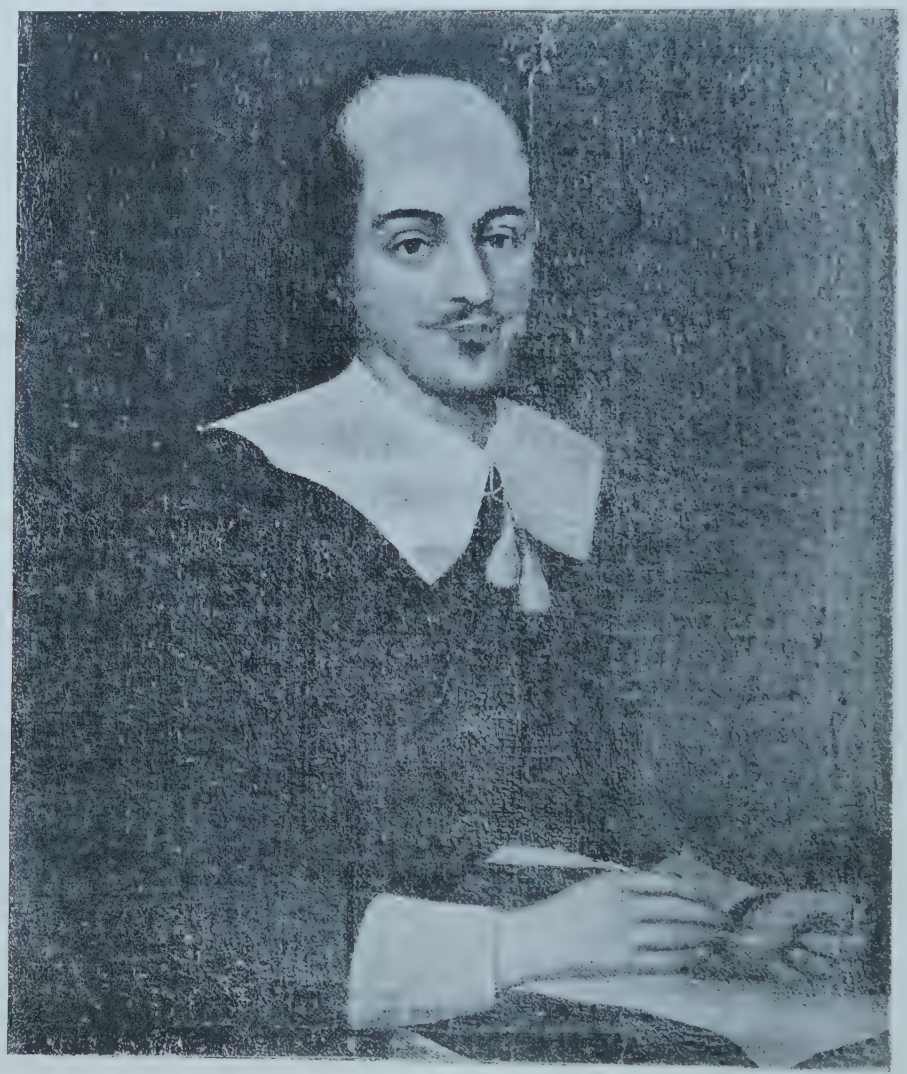
D. G."

[No. 2.] "An . . . and how much she . . . by . . . Shakespeare as . . . beforementioned Tree was, this Picture bears Evidence to the Truth . . . carried . . . of composing Verses in Honour of it . . . the principal Cause of the strong Hold it had on his Affection is found in the fragment of Verse on the Wall viz that the Plant had been the Gift of Anne Hathaway. . . . These Rhymes were previous to the Cleaning legible enough thus "from R . . . nectar and Ambrosial . . . love had been delicious Mulberry ah doubly dear to love . . . and . . . tended by faithful love and . . . dear to true love's Palate ever be thy ensanguined . . . twice delicious Mulberry . . . Anne's Gift be doubly dear to her true love W. Shakespeare.

The allusion to the poetic story of Pyramus and Thisbe this seems to have . . . as he appears about to enlarge upon it on the Scrap

of paper before him Precious Memorial of a constant flame . . . of Pyramus and Th . . . and quite to . . . Mulberry Be newly clypt the tender lover's Tree . . ."

I may say at once, in order not to leave the reader in doubt, that I believe the whole of this inscription to be entirely unacceptable, being of the exact style and flavour of the verses, the wording, the spelling, and the more or less ingenious assumptions that characterise the literary additions to the notorious Zincke's fabrications. That this inscription was attested by so reputable a scholar as Jonathan Taylor, chief librarian at Bristol, as it apparently was, seems to me an extraordinary circumstance. Taylor had the reputation of being a learned antiquary whose opinion was respected, and who himself is still spoken of with esteem. From my own examination of David Garrick's undoubted manuscript, I do not for a moment believe this to be from his hand — the "D. G." is not unlike, but quite apart from the fact that he did not spell Shakespeare's name, as here, with the final "e," the style of caligraphy belongs to an earlier period. Garrick's was much more modern and fluent in character; while as to the "turgid style" of the text, as it has been described, there is much more affinity between it and the pseudo-Elizabethan and Jacobean inscriptions found on Zincke's forgeries (composed mainly, as I have before stated, by the pen of Green), and even in "Sam" Ireland's spurious papers, than with the known writings of the fluent Garrick. "It was my intention," wrote the Rev. A. E. Isaacs (of 11, Gr. Bedford G^{e}, Bath), "to send the inscription to the



THE BELMOUNT HALL PORTRAIT OF SHAKESPEARE IN THE POSSESSION OF J. M. P. MUIRHEAD, ESQ.

librarian of the Bodleian, and to ask him to put it into the hands of a Shakespearean scholar for elucidation: Garrick lived at Bath." Had he carried out his intention I have little doubt what the verdict would have been. I would draw attention to the fact that "honour" is spelt differently in different places, and that for a few lines the writer has forgotten to put capital letters to all the nouns. As to the Garrick ownership, it may be added that there is no mention of it by his biographer, and, furthermore, that there is no trace of the picture—which he is represented as having regarded as so peerless a treasure—in the sale catalogue of the actor's effects, which were disposed of at Christie's on Mrs. Garrick's death, June 23rd, 1823.

Boister, while he was still at Bristol, but had removed to Essex Street, Bedminster, was a photographer by profession, and did a little picture cleaning when he could get it to do. Ultimately things went ill with him; he got into financial difficulties, and retired to the workhouse, where he came to a desperately sudden end. He had no authority from the owner of the portrait to communicate with the British Museum, and my inquiries as to the picture and his connection with it were met with the most perfect reticence on the part of those of his friends and associates with whom I have sought to communicate.

The picture, which is on panel, and is poor in handling, represents an effeminate-looking man, bald as portraits of Shakespeare must necessarily be for easy acceptance, with fairly arched eyebrows, steady gazing brown eyes, and what has been described as a Grecian nose, with a moustache something like that in the Chandos portrait, a small lip-beard like that in the Droeshout print, a collar something like that in the Chandos, with cords and tassels like those in certain freely rendered engravings of the last-named portrait, and cuffs, quill, and sheet of paper like those in the Stratford monumental bust. Thus a "little of everything" is here, such as we expect and do not fail to find in several portrait-fakes of the poet; nevertheless, the picture has had great attractions for several persons, who witnessed with a bitter pang its transportation to South Africa in 1904.

The history of the picture does not go very far back—only as far as the many alleged portraits of Shakespeare which are identified with the well-known picture cleaner Edward Holder, who was at work in the first quarter of the nineteenth century, both by himself and with his occasional associate and employé, the enterprising Zincke. It seems to have come to light about the year 1840. It was for many years in the collection of the Rev. John William Whittaker, D.D., of Belmount Hall, Outgate, near Ambleside, in Westmoreland. Dr. Whittaker was vicar of Blackburn (of which he was the historian) and Senior Wrangler, as well as sometime Domestic Chaplain to the Archbishop of Canterbury. He was also at one time vicar of Whalley, and it was he who is mentioned in the biographies of Turner as having had the famous quarrel with the artist.

In the first half of the past century he was said to be a well-known patron of art; but how the picture came into his possession from so public a source as David Garrick there is no attempt to explain. It has been vaguely said to have belonged at one time to a Stratford family. Belmount devolved upon his eldest son, Mr. William Whittaker, who, after his marriage, went to America, and for an indefinite period let his property, which came into the occupation of an American family named Owen.* Dr. Whittaker possessed an important library and a collection of pictures which were sold by his son about the year 1870, among them a portrait of Queen Mary Stuart, which, knocked down for £8, was afterwards recognised as a work of some value and possible authenticity. The Shakespeare did not sell. In the nineties the picture was taken to Bath, and placed in the care of the Rev. Edmund J. Wemyss Whittaker, of 14, Widcombe Crescent, Bath; it remained in his hands until 1902, when it was returned to Belmount. It was at the time it was in his keeping that Mr. Whittaker entrusted the picture to Boister to be cleaned and repaired, but he was in ignorance of Boister's overtures to the British Museum. In 1904 the picture was presented to Mr. Whittaker's niece, Mrs. Muirhead, wife of Mr. J. M. P. Muirhead, accountant, of Cape Town, who exhibited it publicly there, and who is said to estimate its value at a considerable sum. Miss Owen, of Belmount, desired to purchase it for presentation to the Shakespeare Memorial; but not unnaturally the new owner preferred to retain possession of it.

An artist who examined the picture in South Africa—Mr. A. J. Warne Browne—informs me that in his opinion the portrait has the appearance of ante-dating Garrick's possession by a half century; but at the time he examined it he was not on his guard against Zincke's accomplishments, whereby an

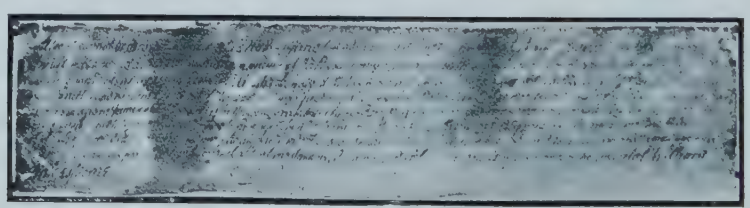
* Some of the facts and details of this picture are recounted in an eight page pamphlet issued in South Africa, entitled, *Some Account of a Hitherto Unknown Portrait of William Shakespeare Bearing an Inscription by David Garrick*, and contain sections on "Some Account, etc.," "The Known History of the Picture," "Description of the Picture," "Notes," and "Inscription written by David Garrick on the Back of the Picture"; but this transcript is somewhat defective for the reason already given.

old picture could be transmogrified without losing its appearance of age, and a new one could be turned into an antique in the course of a few hours. Moreover, in my opinion, the inscription betrays itself. The mulberry sprig is the true characteristic Zinckian touch, and the happy discovery, as alleged, of Shakespeare's hitherto unknown love verses to Anne Hathaway, miraculously confirmatory of the picture as it is, is Zincke's very own inspiration. This fabricator was always disposed to be very liberal in the amount of contributory and inter-confirmatory evidence he presented with the pictures which he sold to unscrupulous dealers and others for small sums, such as £4 or £5, never hesitating when he thought it desirable to enrich them with verses usually attributed to Ben Jonson, and when need be to clinch the matter, as he thought, with some sort of documentary text. In this case he gives us scraps of what seem to be some sorry verses artfully blotted and faded "to taste"—verses which it has been suggested once appeared on the sheet of paper in the picture under Shakespeare's hand, but of which no vestige remains, or for that matter, so far as the photograph betrays or recollection can recall, seems ever to have existed there. On the contrary, "D. G." specifically declares that they were painted on the wall, and even in the photograph we can detect what appears to have been letters in the upper right-hand corner of the picture, just where we may expect to find them in Zincke's productions. Another suspicious element lies in the statement in the inscription relative to the picture having remained "time out of mind" in a farmer's garret. The number of Shakespeare portraits which are claimed to have been recovered from old farmhouses and old inns in which they had been lying *perdus*, generally in garrets, is considerable; and as these in almost every case are now accepted as deliberate fakes, or, being fairly honest in themselves, provided with a conveniently specious history, the writer of the inscription has done his cause little good by introducing the too familiar touch.

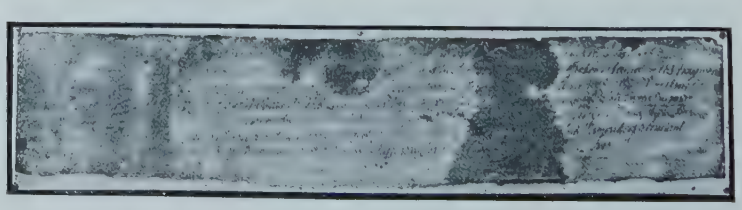
Furthermore, we may recognise in the two slips of paper a device of Zincke's used more than once, as in the Thane portrait and in Zincke's masterpiece —the portrait signed "Paynted by me R. Bvrbage," accompanied by small illustrations, elaborate verses, and Greek quotation all complete.

There appears, therefore, to be no option but to relegate this elaborate production to the category of Shakespeare fabrications.

*** Since the foregoing was written I have received a very obliging letter from Mr. Muirhead, giving me all the information within his knowledge, and expressing his consent to my making the facts known and to expressing my opinion on his picture. It distresses me not a little that I am forced to take the view I have here set forth of the interesting problem, and of seeming to offer such a poor return for his charming courtesy. But these enquiries into the genuineness and intrinsic value of the portraits of Shakespeare I have been dealing with admit of no compounding with what I take to be the facts, and I have every hope that Mr. Muirhead, who has written in so amiable and kindly a spirit, will not take in ill part my final judgment, based as it is on all the facts of the case.



LEFT HALF OF BELMOUNT HALL SHAKESPEARE INSCRIPTION



RIGHT HALF OF BELMOUNT HALL SHAKESPEARE INSCRIPTION



MRS. RAIKES
By John Russell, R.A.
From a Pastel in the possession of Charles Wertheimer, Esq.

The Years of Walnut Part III. By Haldane Macfall

ORANGE-STUART WALNUT (1689 TO 1702).

WILLIAM THE THIRD and Mary, seated upon the English throne, kept the handsome surroundings of the Stuart Court—the taste for elaborate decorations (materials, embroideries, lacquers, and the like) making up for the sedateness of the new drift in the actual forms of the Orange-Stuart furniture towards greater simplicity and purity of design. Hampton Court Palace and Kensington Palace hold ghostly memories of William and Mary's days.

Yet, with the coming of Dutch William to rule over us, a marked change came over English furniture. Strange to say, that change was largely due to Spanish influence—strange, that is to say, considering that a Dutchman had come to the crown, unless we recall the fact, difficult to realise and liable to be forgotten, of the close Dutch relation to Spain at this time. For, we must remember that Spain was not as now confined to the land south of the Pyrenees; but she held a large slice of country between Holland and France; and this Flanders or Spanish Low Countries was the cockpit wherein with varying tides of victory and defeat and conquest and loss and re-takings, the Grand Monarque of France and the Dutch and the Spanish fought for supremacy. The influence of Spain upon Holland was prodigious; the Dutch took more than a little from the Flemish arts and crafts of their neighbour Spain, and, with all their wonted artistry and cunning of brain and skill of hand, wove that Spanish design into their own art, broadened that art, and out of the complex thing created a wider craftsmanship in their national achievement.

Now, the Flemish scrolled leg of the chairs of Stuart walnut we have seen to consist of graceful curves; and its foot, known as the "Flemish foot," was but a graceful prolonging curve to that curving leg, ending in a curl. On the other hand, the Spanish and Portuguese chairs, though in some ways akin to the Flemish, were of a markedly different type. The back was of leather, stretched right across the uprights to which it was fastened by large brass-headed nails. The legs ended in a hoof-like foot which is unmistakeable once it is pointed out. The front stretcher of the Spanish chair was a somewhat simple upward curve, ending in little curls where it was set into the front legs. The front stretcher and upper parts of the legs in the Portuguese chair were smooth and bulbous—a bulbousness that at times developed into a "cupped turning" and a "spinning-top turning," both of which were to be very distinctive of the legs of the furniture of the Orange-Stuart years. It so chanced also that at this same time the French Court, the dominant influence throughout Europe under Louis the Fourteenth, was affecting Italian designs under the impression that, in the doing, it was catching the spirit of imperial Rome. There



I.—*Portuguese Chair, showing Spanish back, and Spanish stretcher, but without the Spanish foot*



II*a*.—*Showing Flemish back under Spanish influence, Portuguese bulbous stretcher, and Spanish foot*

II*b*.—*Showing Spanish back, with Flemish stretcher, and scrolled Flemish legs*

II*c*.—*Showing Spanish back, Spanish stretcher "spinning-top" turning of legs, and "Spanish" foot*

ORANGE-STUART CHAIRS, 1690-1700 (BY KIND PERMISSION OF HORATIO FENNER, ESQ.)

was, by consequence, in upholstered furniture, a strong Dutch inclination towards the use of the Italian legs and serpentine stretchers, as being "in the fashion."

These three styles, then, the Dutch took and wove into their design, grafting the Spanish and Italian upon their own. And it was just exactly at the moment when the Dutch craftsmen were engaged on this combination of their old Flemish with the new Spanish (through Flanders) and of the Italian (through France), that Dutch William came to rule over us. Upon his coming, he naturally brought his Dutch fashions with him. And the English craftsmen as naturally turned themselves to adapting the new style to the English home. For this reason the late Stuart styles of James the Second at once took on the new additions; and everywhere the newer Dutch styles made themselves felt in a manner that seems almost revolutionary, but is really easily accounted for.

With the coming of Dutch William to us, then, we get these combined Dutch and Spanish styles, with some Italian, bringing to the English chair certain new forms:—

(1) The "Spanish foot."

(2) The "Portuguese bulbous leg and stretcher"—this leg leading to the cupped turning and "spinning-top turning," the leg tapering downwards to the foot.

(3) The "Spanish back."

(4) The "Spanish stretcher."

(5) The "Italian smooth serpentine stretcher."

(6) The "cabriole leg."

(7) The "recessed stretcher."

(8) The "hoop-back cresting" and "splat."

First, the "Spanish foot." This remarkable foot came in at once with William and Mary in 1690. As the Dutch adapted it, it soon became influenced by them, and somewhat changed as to certain details by being scrolled in the Flemish manner; but, even so, it is very marked in its characteristics. In the



III*a*.—*Orange-Stuart Chair, with Flemish back under Spanish influence, Spanish stretcher, and Spanish foot*



III*b*.—*Orange-Stuart Chair, showing Flemish back under Spanish influence, bulbous Portuguese stretcher and legs, and Spanish foot*



III*c*.—*Orange-Stuart Chair, showing Spanish back, bulbous Portuguese stretcher, and Spanish foot* (*By kind permission of Horatio Fenner, Esq.*)

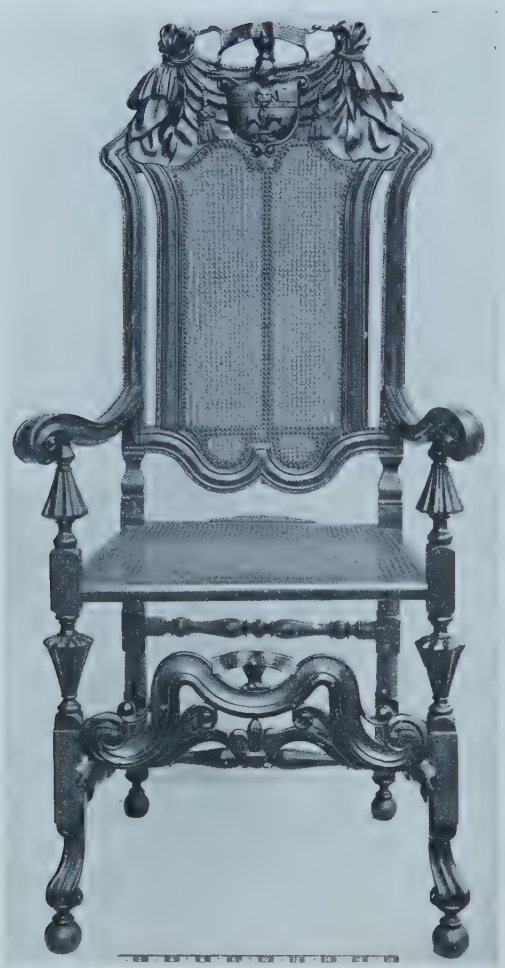
typical Spanish chair, where the leg is squared, more or less, to take the ends of the stretcher, we find a foot which suggests a rude hoof or paw. This hoof, even when transmuted by the Dutch into a gracefully curved scroll, is of a character quite apart from the Flemish scrolled leg with which we are familiar in the Stuart chair. If the Orange-Stuart chairs be carefully examined, the "Spanish foot" will easily be recognised.

Secondly, the "bulbous Portuguese stretcher and legs." These rapidly became greatly in fashion in the Orange-Stuart years. I have given several chairs that show this smooth Orange-Stuart bulbinous; it was to have a most remarkable development in smoothening the legs and stretchers of the smooth-surfaced walnut furniture of Queen Anne's years that followed. And it soon created in the Orange-Stuart years themselves the legs with the well-known "spinning-top" turning and the "cupped" turning—these legs tapering towards the feet.

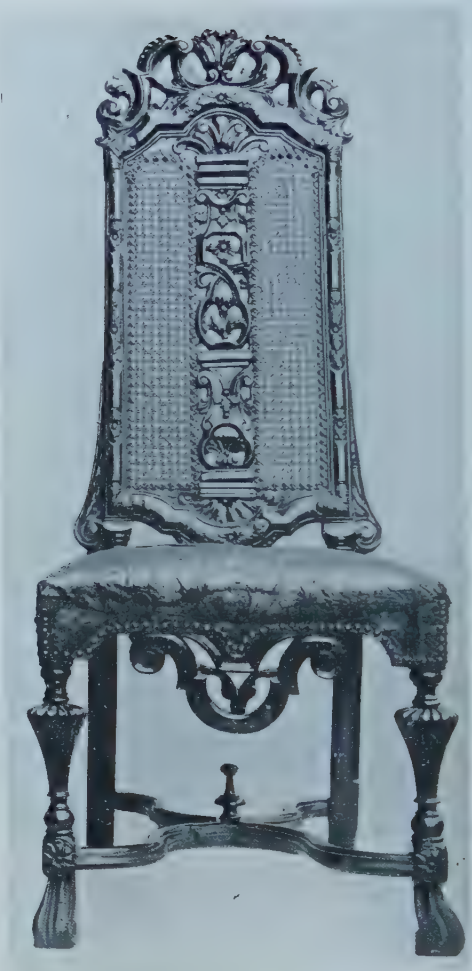
Thirdly, the "Spanish back." The Spanish or Portuguese back makes a curious difference in the whole appearance of the caned chair from about the year 1690, which is not seen in chairs of the years before William and Mary. It will be noticed in the Spanish or Portuguese chairs that the back, instead of being a framed space held between the two outer uprights, is a leather stretching right across the uprights. We find the Dutch chair of William and Mary's day showing this tendency, its caning being right across from upright to upright, as may be seen in the remarkably fine example belonging to Mr. Horatio Fenner, where we also see the Spanish foot and the bulbous Portuguese legs and stretchers.

Fourthly, the "Spanish front-stretcher." This will be noticed to have a simple upward curve, with curls at the ends where they meet the leg. This Spanish stretcher had made its appearance towards the end of James the Second's short reign, unless we come to the conclusion that such so-called James the Second chairs as have it belong to the early years of William and Mary, which I strongly suspect, though it be difficult to prove.

Fifthly, the "smooth serpentine stretcher," or, as it is often called, the William and Mary stretcher. The tall-backed "French dining-room chair" that we have



IV*a.—Orange-Stuart Chair, showing the composite Spanish-Dutch influences in exaggerated form. Used by the Masters of the Company of Parish Clerks*



IV*b.—Orange-Stuart Chair, showing the smooth serpentine stretcher, Spanish foot, "nulling" on the upper leg, and the "splat" dividing the caning of the back*

seen to be in the vogue in the houses of the rich in James the Second's days, continued into William and Mary's days, but with a very marked difference as to its legs and stretchers. It will be noticed that the legs are more Italian in form, ending in bun feet, which support the "smooth serpentine Italian stretcher of 1690." The central point at which this graceful OO-shaped stretcher meets is generally shown by a little upright "finial." This smooth serpentine stretcher is very characteristic of the Orange-Stuart years, and came in about 1690.

Sixthly, "the cabriole leg." The new Orange-Stuart fashion of 1690 that was to have the most far-reaching developments in the years of the seventeen-hundreds to come, and which was to make itself a dominant feature of the great mahogany age, was the "cabriole leg." This cabriole leg was supposed to have been developed from the goat's leg of Pan, which found such favour in the arts of the Renaissance. As a matter of fact, we in England have come to associate it more with the horse's leg, since it is in that form that it chiefly comes down to us. The French call it the *pied-de-biche* or deer's foot.

The best-known examples, at Hampton Court Palace, are of about the first years of William and Mary's reign, or say 1690. They have a distinct horse's leg, ending in a hoof; and they are particularly interesting as being upholstered as to their seats with the original needlework wrought by Queen Mary and her ladies-in-waiting, and in being decorated with their original fringes. The stretchers should be well noted, since, though Stuart in design, they are "recessed." But I am coming to that.

Seventhly, the "recessed stretcher." It will be seen that the front-stretcher to these Orange-Stuart cabriole-legged chairs, though still retaining in the earlier pieces a marked Stuart-like character as to its form and carving and its upright position, is, however, set back from between the two front legs, or "recessed," as it is called—springing instead from



Va.—*Orange-Stuart Arm-chair, showing William and Mary smooth serpentine stretcher, and characteristic turning of the legs.* (*By kind permission of Horatio Fenner, Esq.*)



Vb.—*William and Mary Oak Chair at Kingsbridge Church, South Devon*



Vc.—*Orange-Stuart Chair, showing smooth serpentine stretcher.* (*By kind permission of Horatio Fenner, Esq.*)

between the curving side-stretchers. This brought a greatly added degree of comfort to the heels of the person seated upon the chair. As the Orange-Stuart years advanced (shortly after Queen Mary's death, say about 1695) this upright recessed stretcher gave place to a smooth, horizontal, gracefully curved, but simple, "recessed" stretcher. Indeed, the recessing of the stretcher is very typical of William and Mary's reign.

Eighthly, the "hoop-back cresting" and "splat." It will be seen that the back of the chair with cabriole legs developed in a marked fashion. The uprights of the back of the chair became curved to suit the curving of the cabriole legs. The high back of James the Second's days gave place to a shorter back—"hooped," as it is called, at the top, instead of being rectangular in its general appearance. And the centre upright of the back became a "splat," heavily carved still, but less heavily, and pierced—though suggestive of the "fiddle-shaped Dutch splat" of the next reign. The tall narrow-backed cane chairs, with of course certain Orange-Stuart additions and developments, continued alongside of this cabriole-legged, hoop-backed chair for a considerable while; but the far greater convenience and comfort of the cabriole-legged chair, especially at table, surely if slowly ousted the other, pushing it into country places, and becoming the forerunner of the typical walnut chair of Queen Anne and of the Chippendale mahogany years of the seventeen-hundreds that followed Queen Anne.

The earliest foot to this cabriole leg was one ending in a kind of hoof-like scroll, but this was soon replaced by a hoof or webbed foot of some kind. We shall see this hoof in Queen Anne's and George the First's years develop into the well-known club-foot, just as the cabriole leg itself becomes smoother and less ornamented with carvings; and the carved splat also becomes smooth in tune with the general simplicity.

Another very marked feature of a very early Orange-Stuart cabriole leg is that the corners of the seat of the chair are joined to the knee (or top) of the cabriole by what is called a "capping," and not directly as it soon was to be; whilst the lower side of the front of the seat, instead of being straight across, drops in graceful flat curves, as may be seen in the upholstered chair with the upholstered day-bed.

It will be noticed that nearly every Orange-Stuart cabriole-legged chair has its back legs scrolled, ending in a long square base.

As Dutch William's years of sovereignty passed by, the back of the cabriole-legged chair became shorter, the cresting to the back simpler, the splat more solid, the outer uprights "broken"—that is to say, springing upwards sharply about a third of their height above the seat, then breaking inwards at an angle. The corners of the seat were soon set directly on to the

knee (or top) of the cabriole, the inner edge of the knee being carved with small curves.

Shortly after the death of William's queen, Mary — say about 1695 — the "recessed" upright carved front-stretcher became flat and simple in form, though still curved and recessed.

It is well to point out here that these cabriole-legged Orange-Stuart chairs, with the hooped backs and elaborately carved splats, are exceedingly rare. They were most costly pieces of furniture, though made in sets, and were essentially princely pieces and only within reach of the very rich. And by the time they had set the wider fashion, that fashion had come into the better-to-do English homes in a much simpler guise, and the vogue for the more elaborately carved cabriole-legged chairs was wholly passed away.



VI.—*Orange-Stuart Arm-chair at Hampton Court Palace, showing William and Mary smooth serpentine stretcher, and Spanish foot, 1690—forerunner of the Georgian "Grandfather Chair"*

The cabriole leg was not confined, even in early Orange-Stuart years, to the splat-backed chair, but is also to be found upon the cane-backed kind, though this caning, often gilt, occupies the whole space between the outer framework of the back, which is generally very elaborately carved and heavily crested. This cane-backed cabriole chair was also very expensive, and is rare enough. In this type of Orange-Stuart cane-chair with the cabriole leg, the same law of development holds as in the case of the splat-back, the very early scrolled foot rapidly giving way to the hoof—the framework of the caned back becoming less carved and simpler and straighter as to its uprights, and simpler as to its top (or cresting)—and as to its recessed front-stretcher between the legs.

A fashion that had considerable vogue was the painting of walnut furniture in black and gold to be in keeping with the large amount of lacquered furniture that was in such wide favour in Dutch William's years.

But we must not get away from the fact that, though in James the Second's short reign the chair had come into use at table in the more important families, nevertheless the stool remained throughout James the Second's years and late into William the Third's reign the ordinary seat at meals. We have seen in Charles the Second's late years the handsomely upholstered stool used in the sitting-room, it having taken the place of the chests and coffers used as seats along the ante-rooms and passages of the great houses of previous days. These stools were made in sets, and were decorated in the design of the chair of the particular fashion.

So, too, in William and Mary's years, the stool and the "long-stool" (or "seats" as they are also called) followed the design of the chair at the moment in vogue, developing their forms, as to legs and stretchers and seats, side by side with the chairs that they were made to match.

The well-known "long-stool" at Hampton Court Palace, with its eight turned legs of peg-top tendencies, ending in "Spanish feet," and its serpentine stretchers, is a typical William and Mary piece of about 1690, though later re-covered with velvet of the same design as that used for Queen Anne's bed, of which it is part of the suite—or, rather, *they* are, for there are several. The which, by the way, is a reminder that even in the houses of the greatest in the land the bedroom was a handsome place much used as a sitting-room. This long stool, or



VII*a*.—*Orange-Stuart Day-bed or Couch, showing the William and Mary scrolled upholstery, with the transition legs from Stuart scroll-leg to smooth cabriole*

VII*b*.—*Orange-Stuart Chair, with typical upholstery, trimming, and early stretcher*

seat, instead of the gimp trimming of Queen Anne's day which it still bears, was originally decorated with a tasselled fringe.

The walnut stool from Hardwick Hall (1690) is a fine example of the increasing beauty of design due to greater simplicity, when beauty of form had to be chiefly relied upon for decorative values. It should be noted that the square tops to the legs are carved with the "nulling" so widely used in Orange-Stuart silver plate. The "smooth serpentine stretcher of 1690" is there also.

The "settee," or long seat with a back to it, is rarely to be found in Stuart days, and has the appearance, when found, and that only in great houses, of being a "double-chair" (or "love-seat" as it is sometimes called). It was, as we have seen, of a form corresponding to the handsome single upholstered chair of its day, with its high upholstered back and scrolled legs and stretchers.

In 1690, with the coming of Dutch William, these high-backed upholstered settees (or "double-seats" or "love-seats") showed new characters—the upholstered "wings" to the top of the back, and the upholstered arms, which were made to curl outwards in scrolled fashion. These settees had a squab, often in two parts, as though to accentuate the idea of their being two chairs joined into one. And as a rule they carried two side-cushions. It was an age of handsome cushions. The legs and stretchers carried out the Orange-Stuart designs seen in contemporary chairs. The front of the seat now takes on the shaped lower part sometimes called "William and Mary shaping"; and when the whole front of the seat is upholstered, whether in chair or stool or settee, it is often trimmed most decoratively with a broad braid or "galon" that sweeps in large graceful circles and lines along the edge.

The settee, lengthened into a couch on which to lie down, soon ousted the day-bed from fashion.

In the richly furnished bedrooms and the drawing-rooms (withdrawing rooms) of the wealthy and the great, the upholstered chair of Stuart days came into wider fashion in William and Mary's England—soon to lead to the use of the "grandfather" chair even in less important homes. These, with their rich figured velvets, now, however, lost their heavy fringes, and were fastened down and decorated with flat "galon" (or braid).

This picturesque and very comfortable upholstered easy-chair, with its scrolled, upholstered arms, which began to enter the homes of the ordinarily well-to-do about 1700, was rare in the Orange-Stuart years, and more rare still in the Stuart years that went before. But it early took a simpler form in the houses of the better-to-do from about 1700; at the same time it had its vogue in the great houses of the gentry from Dutch William's coming to rule over us, for its somewhat rare examples that have come down



VIIIa.—*Early Orange-Stuart cabriole leg*, 1690, *with Orange-Stuart splat-back, and showing recessed stretcher.* (*By kind permission of the "London Opinion" Curio Club*)



VIIIb.—*Walnut Chair at Hampton Court Palace*, 1690, *showing early Orange-Stuart cabriole leg, splat-back, and recessed stretcher*



VIIIc.—*Late Orange-Stuart cabriole leg, with recessed stretcher of Stuart type*

to us show the cupped or peg-top turning as to the legs, and the smooth serpentine stretcher of 1690. It will be found that these somewhat rare "grandfather" Orange-Stuart chairs were generally covered with "coarse needlework"—that is to say, with needlework having a coarse stitch.



IX.—*Orange-Stuart Stool at Hardwick Hall, showing smooth William and Mary serpentine stretcher, and "nulling" on leg-tops*



Silver and Plated Ware

THE HOLY FAMILY
By Sir Joshua Reynolds
At the National Gallery

American Silver Plate

By L. Alfred Jones



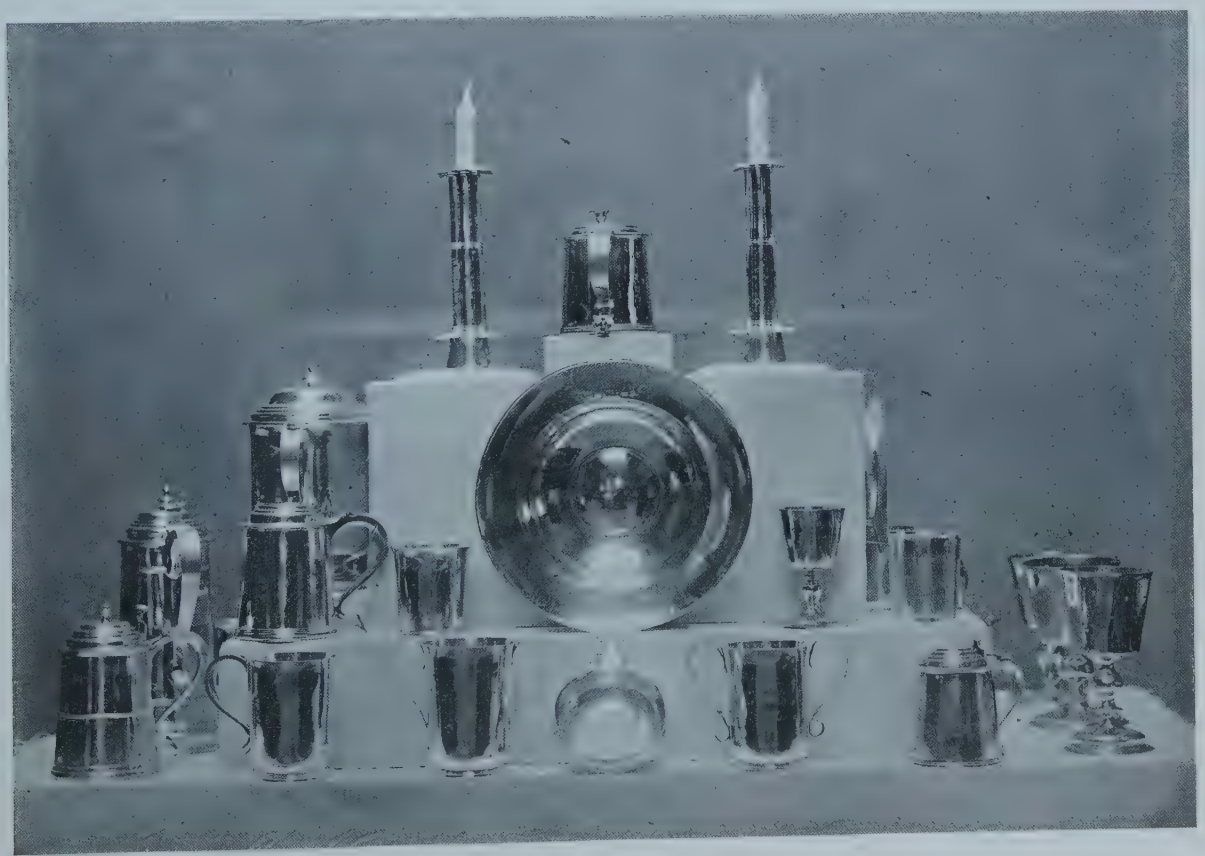


Old American Silver Plate

By E. Alfred Jones

THE exhibition of old American silver plate held in the Museum of Fine Arts at Boston in 1906 was a revelation to the collector and the connoisseur. The writer of this article was privileged on that occasion to personally examine this remarkable display. To lovers of old English plate the chief interest in the collection lies in the fact that in almost every instance the ecclesiastical vessels and domestic utensils have their prototypes in English plate of the seventeenth and eighteenth centuries, as has much of the admirable Colonial furniture of America. In only one or two pieces is Dutch influence traceable, and this influence was probably derived from plate made in England from Dutch designs.

The earliest plate was wrought at Boston, then the most important commercial centre in America, and



No. I.—BEAKER, DATED 1659, AND THREE CUPS ON BALUSTER STEMS, BY JOHN HULL. COMMUNION CUP ON BALUSTER STEM, DATED 1708, AND A PAIR OF TALL CANDLESTICKS, BY JEREMIAH DUMMER. A LARGE BAPTISMAL BASIN, DATED 1722, BY JOHN DIXWELL. A TALL TWO-HANDLED CUP AND COVER, BY JOHN BURT (1690-1745)



No. II.—SILVER PORRINGER, BY ROBERT SANDERSON, OF BOSTON, *circa* 1685



No. III.—CUP AND COVER, BY JOHN CONY, OF BOSTON, *circa* 1700, GIVEN BY GOVERNOR WILLIAM STOUGHTON TO THE UNIVERSITY OF HARVARD



No. IV.—PORRINGER, *circa* 1700; SNUFF-BOX, DATED 1701; AND TWO TANKARDS, *circa* 1710, BY JOHN CONY



No. V.—SILVER TEAPOTS BY

ADRIAN BANCKER, NEW YORK, 1703-61 (?)

JACOB HURD, BOSTON, *circa* 1740

JOHN MULLINAR (?), NEW YORK, *circa* 1744

BENJAMIN BURT, BOSTON, *circa* 1760

PAUL REVERE, *circa* 1800

the first silversmith of whom any records exist was an English emigrant, one John Hull, a native of Leicestershire, who left the shores of England at the age of eleven with his father. The latter was, apparently, engaged in farming, for the son was for some time assisting his father "to plant corn," as the future silversmith states in his interesting diary.* Later he writes that by "God's good hand" he "fell to learning and practice the trade of goldsmith." The name of the craftsman from whom John Hull learned his craft unfortunately remains undiscovered. According to his diary he enjoyed considerable success, and his income was materially increased from his appointment as master of the Massachusetts Mint, where the first American coinage, the now much sought after "pine-tree shillings," was struck as a result of the great demand for money for the rapidly increasing commerce of the colony. This historical coinage was struck in open defiance of the decision of the English Court that the Crown alone enjoyed the right to issue money. Hull then took his friend, Robert Sanderson, into partnership, both at the mint and in his silversmith's business. Their first dies for the mint were obtained from Joseph Jenks, of Lynn, the first iron-founder in America. The distinctive mark, formed of their initials, of these two early Colonials, is stamped on several important specimens of their silver plate preserved to this day. Among the pieces exhibited, by or assigned to Hull and Sanderson, are the following: a beaker with a broad band of granulated work, such as is seen on some tall English cups of the Commonwealth and the reign of Charles II., which is pounced with the initials of the original owners and the date 1659; and three plain cups on baluster stems, with a larger one of the same form, belonging to the First Church, Boston. The latter are clearly inspired by the Charles I. cups frequently in use for sacramental purposes in English churches. These appear on the right side of the illustration (No. i.).

John Hull, who had held several important public appointments, including a captaincy in the Ancient and Honourable Artillery Company of Massachusetts, died in 1683, and his partner, Robert Sanderson, ten years after. The latter executed after the death of his partner the charming little porringer (No. ii.), repoussé with flowers in compartments, the shape being copied from these English drinking vessels which first appear in this country about 1658. The two cast handles reveal the fact that Sanderson had probably not seen those on the earliest English porringers, where the thumb-pieces on the handles resembled a female's head, but those on the later pieces where these heads had degenerated into mere knobs.

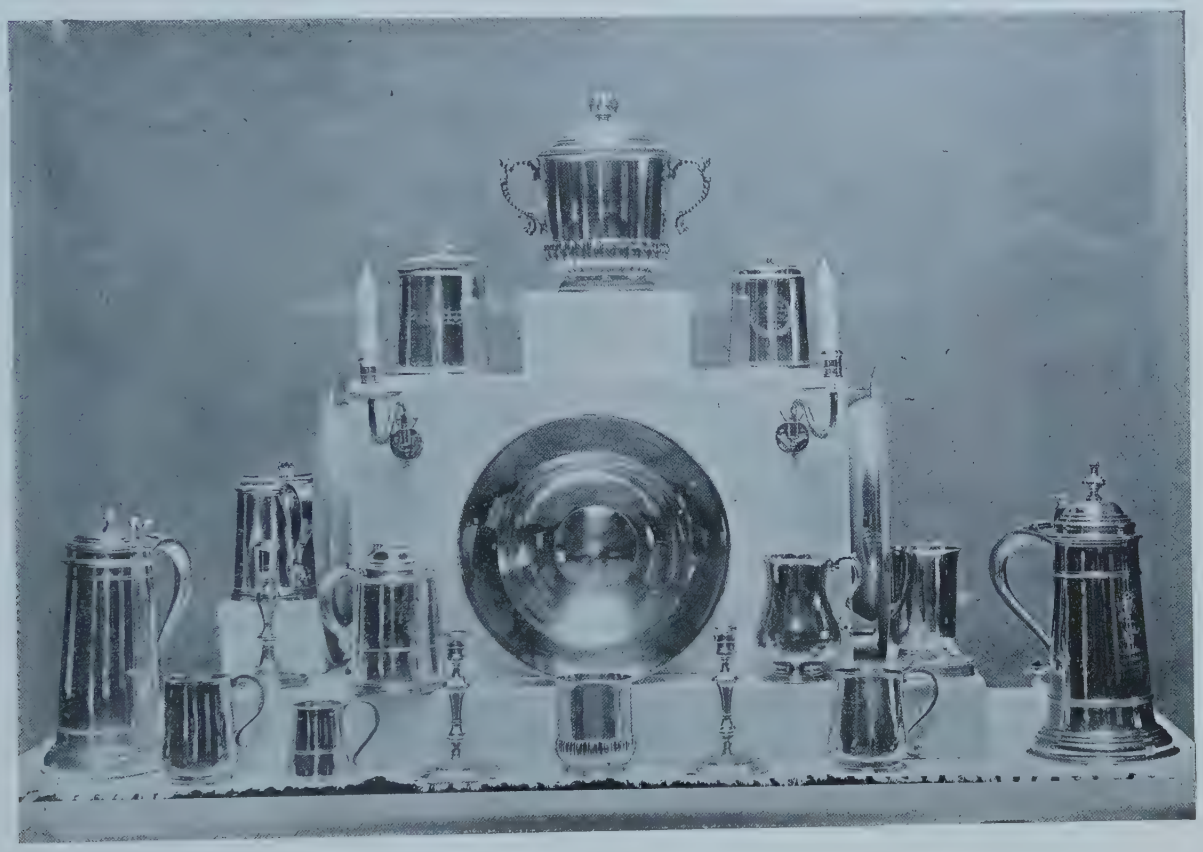
These silversmiths were followed by Jeremiah Dummer (1645-1718), who had been apprenticed to John Hull for eight years from 1659. He, like his predecessors, became a highly prosperous silversmith at Boston. No fewer than twelve examples of his work were on view, including a tall communion cup on a baluster stem, with the base of the bowl and



No. VI.—PUNCH BOWL OF THE FIFTEEN "SONS OF LIBERTY," BY PAUL REVERE, 1768

* Published by the Massachusetts Historical Society.

the edge of the foot vertically fluted, which was given to the First Church at Boston by James Everill in 1705. Three other cups, one having a plain foot, were presented to the same church in 1708 by Elder Joseph Bridgham, and all are illustrated here (No. i.). An earlier cup of the same type, but with spiral fluting, made by Dummer, was given in 1701 by Governor William Stoughton to the First Church in Dorchester. But the finest and most interesting



No. VII.—PAIR OF CANDLE-BRACKETS, *circa* 1735, BY KNIGHT LEVERETT; TALL FLAGONS, 1713 AND 1751, BY EDWARD WINSLOW AND I. BRIDGE; AND PLATE BY OTHER MAKERS

specimen of this American silversmith's work was the pair of tall candlesticks with stems of clustered pillars on large square bases, $10\frac{3}{4}$ in. high (No. i.). These have undoubtedly been inspired by the English candlesticks of this shape, first noticed in the early years of the Restoration, of which a conspicuous example, dated 1669-70, is in the possession of Sir Charles Welby.

John Cony, who lived from 1655 to 1722, was the fourth of these early American silversmiths, and acquired his knowledge of the craft from his brother-in-law, the above-mentioned Jeremiah Dummer. He was one of the original subscribers to the King's Chapel at Boston — the first episcopal church in New England, to which William and Mary, and George II. and George III. presented silver communion plate. Cony was not only a silversmith, but also an engraver, for it was he who engraved the plates for the first paper money used in America. The most remarkable example of work attributed to his hands in this exhibition was the splendid two-handled cup and cover, with fluted surbase, cover and foot, given in 1701 by Governor William Stoughton—the donor of the cup to the church at Dorchester—to the University of Harvard (No. iii.). Here the handles, with the female head thumb-pieces, suggest the influence of those on the Charles II. porringers; but the fluting, which resembles that on the tall cups by Jeremiah Dummer previously mentioned, was inspired by that on William III. plate. This fine cup is worthy to rank with the best English plate of the same period.

Four other important pieces from his workshop are also illustrated here (No. iv.). The first is a porringer belonging to Harvard University of the early Charles II. form, repoussé with flowers, and the body of an amorino issuing from a flower, which

was made about 1700. The two handles have exactly the same decorative features as those on the "Stoughton" cup just described. It is engraved with the Cotton arms—a subsequent addition. The second piece by John Cony is the plain oval snuff-box with rope-twist borders, dated 1701, and engraved with the contemporary arms of Jeffries. The other two specimens are large plain tankards, one having a fluted border on the flat-topped cover. On the ends of the handles are cupids' heads in relief—an embellishment which is common on old German tankards, but not seen on English tankards of this date.

John Dixwell (1680-1735), the son of the English regicide, Colonel John Dixwell, who took refuge in America in 1664 or 1665, produced some important plate, including the large baptismal basin, given in 1722 by David Farnum to the New North Church at Boston (illustrated in the middle of No. i.), and the essentially English type of tankard with flat-topped cover which is seen to the left of the basin.

Another prosperous silversmith was John Edwards, the son of an English settler from Middlesex, who reached Boston about 1685. The flourishing state of his business may be gathered from the valuation of his stock-in-trade—the tools being worth £336, the goods in his shop £1,042, and the silver and gold £2,305, which would represent very considerable sums in the money of the present day. One of his pieces exhibited was a tall plain silver flagon with a cylindrical body—corresponding to many in use in the Church of England—which is inscribed, "Given by Honble. William Dummer to the First Church in Boston." The donor, the lieutenant-governor of the colony, it is interesting to recall, was the son of Jeremiah Dummer, the silversmith, already mentioned.

With the death of these and other pioneers of the silversmiths' craft in Boston, the whole of the trade became confined to three prominent families—the Burts, Hurds, and Reveres.

John Burt (1690-1745) wrought the large plain cup and cover with two handles, belonging to Harvard University, which appears on the left side of the second tier below the candlestick (No. i.). He was succeeded by two of his sons, Samuel and Benjamin.

The other prominent family—the Hurds—consisted of the father, Jacob (1702-58), and his son, Nathaniel (1729-77). Jacob produced many excellent specimens of plate, comprising among other things a charming little globular teapot, delicately engraved near the mouth with foliated scrolls, masks, etc., which closely resembles in form the teapots made in England from about 1710 to 1740. The two gold teapots in the collections of Mr. Leopold de Rothschild and the Earl of Rosebery are of this same shape, though the spouts are straight; these were "King's plate" at Edinburgh in 1736 and 1737, and were made in that city by James Ker.

Nathaniel Hurd, though he continued his father's business, would seem to have been best known as an engraver of copper plates. One of his engravings was described in his own advertisement in 1762 as "Engraved and sold by Nath. Hurd a striking likeness of his Majesty King George the Third, Mr. Pitt, and General Wolfe."

In or about 1773 a large quantity of silver plate was imported to Boston from England, which aroused as much jealousy and opposition among the silversmiths there as did the prosperity of the French refugee craftsmen in London early in the eighteenth century among the goldsmiths of the English capital. One Boston silversmith, Daniel Henchman (1732-75), deemed it prudent to issue a notice to the effect that his silver plate was made with his own hands in the "genteelest taste and newest fashion," and that he was convinced that all good judges would give his work the preference over the English plate imported "to the great hurt and prejudice of the townsmen who have been bred in the business." The only example of Henchman's plate in this exhibition was a tall plain communion cup sent by the First Church at Boston.

Limitations of space forbid more than one more reference in the present article to an American silversmith, the celebrated Paul Revere, immortalised by Longfellow in *Paul Revere's Ride*. Though more than fifty pieces of Revere plate were on view (some of which was wrought by his father, Apollos Rivoire, an apprentice of John Cony), we will only refer to one example here (No. vi.), the historical silver punch bowl wrought by Paul Revere in 1768 to the order of the fifteen "Sons of Liberty," whose names appear thereon, together with the following vigorously worded inscription:—"*To the memory of the glorious* NINETY-TWO *members of the Honbl. House of Representatives of the Massachusetts Bay, who, undaunted by the insolent menaces of villains in power, from a strict regard to conscience and the* LIBERTIES *of their constituents, on the 30th of June, 1768,* VOTED NOT TO RESCIND." The names are as follows: *John Marston, Ichabod Jones, John Homer, Will^m. Bowes, Peter Boyer, Benj^a. Cobb, Caleb Hopkins, Nath^l. Barber, John White, Will^m. Mackey, Dan^l. Malcolm, Benj^n. Goodwin, John Welsh, Fortescue Vernon, Dan^l. Parker.*

This historical relic commemorates the determined opposition to the attempt of the English Ministry to repress measures of self-government in the Colonies.

The bowl is engraved with symbolical designs — a cap of liberty, and *No. 45, Wilkes and Liberty*. The latter refers to the English politician, John Wilkes,* whose paper, the *North Briton*, No. 45 (23rd April, 1763), contained a violent attack on the English policy, for which he was committed to the Tower. This symbol was afterwards adopted by his supporters at Boston. The bowl was the centre of attraction at many a political and convivial gathering at the famous tavern, the *Bunch of Grapes*, popularly known as the *Whig Tavern*, at Boston. It was always kept there in charge of the landlord, John Marston, whose name is inscribed with the other "Sons of Liberty."

An account of the other plate of the eighteenth century must be reserved for another article.

My warmest thanks for many kindnesses are due to Mr. F. H. Bigelow, who originally suggested this exhibition; to Mr. R. T. H. Halsey, of New York, who has done so much in discovering the names of early American silversmiths, and who was mainly responsible for the preparation of the admirable and valuable catalogue; to Mr. J. H. Buck, of the Metropolitan Museum at New York, a pioneer in the investigation of marks on American plate, and the author of a valuable book on the subject; and lastly, to Mr. Coolidge, the temporary director of the Museum at Boston.

* John Wilkes's gold badge, formed of the figures 45, and inscribed *Wilkes and Liberty*, is in the British Museum.

A silver cup presented by the City of London to Wilkes, who was Chamberlain of London in 1779, was exhibited at Ironmongers' Hall in 1861.

"Among the articles saved from the effects of the fire which destroyed Covent Garden Theatre, not the least remarkable is the Cap of Liberty, which used to be suspended over the head of the Chairman of the Beefsteak Club. This curious relic, which was presented to the Club by the celebrated John Wilkes, was dug out of the ruins on Saturday, without having received the slightest injury."—*From the "Observer," 2 October*, 1808.



No. VIII.—SUGAR BOWL, *circa* 1795, BY BENJAMIN BURT

SALVER, *circa* 1760, BY JOSIAH AUSTIN, CHARLESTOWN

SUGAR BOWL, *circa* 1795, BY DANIEL DUPUY, PHILADELPHIA

Pottery and Porcelain

Madeley Porcelain Part II. By W. Turner

As bearing upon the Madeley question it is worth while making a short quotation or two from Marryat (*History of Porcelain*, 1850). After relating how the Kaolin was found in France in 1768, and the making of hard porcelain in 1769 at Sèvres, he goes on to say :—

"Before this the porcelain was remarkable for its creamy and pearly softness of colour, the beauty of its painting, and its depth of glaze. But upon the change to hard paste the artists could not manage the colour so as to obtain the same effect upon the more compact and less absorbent material; and very indifferent specimens were produced." Further on he says the two kinds of porcelain (hard and soft) continued to be made until 1804. Again, that up to the discovery of Kaolin, the Sèvres factory had not produced any other "porcelain except the *pâte tendre*, the composition of which was complicated as well as expensive from the frequent accidents arising from the liability of the soft paste falling [? fusing] in the process of firing."

The porcelain for common use, he says, had a plain ground and was painted with flowers. But articles de luxe had grounds of various colours, such as bleu de roi, bleu turquoise, yellow (*jonquille*), green (*vert pré*), and rose du Barry. Skilful artists, such as Boucher, were employed upon the latter class, and they produced landscapes, flowers, birds, boys, and Cupids. All other factories were prohibited from using gold for decoration, which excited much jealousy amongst them. He goes on to say that "at the conclusion of the last war, the old stocks were put up to auction and bought by *certain individuals*, who also collected all the soft ware they could find in the possession of other persons. The object of this proceeding for a long time remained a mystery, but at length the secret transpired that the parties had found a process, which consisted in rubbing off the original pattern and glaze, and then colouring the ground with turquoise or any other colour, and adding painting or medallions, in imitation of the style of the old *pâte tendre*, thus enhancing a hundredfold the value of the pieces. With any other description of porcelain the adoption of this process would have been impracticable without discovery; but the soft paste was found to have absorbed in the first baking such an excess of glaze that the second application of heat had the effect of bringing out a fresh portion sufficient to cover the surface, where the original glaze had been filed away, and thus giving the appearance of the original process. The turquoise was found to succeed the best, and therefore there exist more revivals of this colour than of any other. A china dealer, lately dead, obtained the immense fortune which he left by this artful process.

"It is very difficult to detect the fraud, but the want of vividness in the colour and of evenness of the surface of the glaze will sometimes afford an indication." Mr. Marryat



No. X.—*Dish. Madeley soft porcelain, 8¾ in. diam.; white ground in centre, bouquet of flowers—roses, carnations, hyacinth, and turquoise border gilded in scrolls. Unmarked. Painter not known. Cake tray. Madeley soft granular porcelain, 9 in. diam.; turquoise ground, bouquet of fruit and flowers in centre—grapes, plums, roses, etc.—scroll gilding with dontil edge. Unmarked. Probably decorated by Gray. Collector, Mr. Norris, Weston-super-Mare.*

adds, in a footnote, that "the white Derby soft paste is now [1850] said to be used for the purpose, the supply of Sèvres being exhausted."

Yes, there were other factories imitating the French porcelain, and some of them put on the marks as well. But none of them could produce the close imitation of ground colours (especially turquoise) produced by Randall. When Marryat was writing he was busy at Shelton making this colour, and he (Marryat) did not know of it, and probably mixed up Derby with the other. Of course, there was a great temptation at that time to reproduce "Old Sèvres" soft paste porcelain well decorated. It was being "collected" then at very high prices. For example, at the Stowe sale at that time, a small coffee cup realised 46 guineas; another, somewhat inferior, 35 guineas; a salver was sold for 81 guineas, and its companion piece for 100 guineas (Marryat). Three oval vases and covers at Lord Pembroke's sale realised £1,020.



No. XI.—*Dish o. French porcelain, Old Sèvres mark (double L) in blue, 8½ in. diam.; Watteau scene in centre by Philip Ballard; three reserves on border, decorated with flowers in French style by R. B. Gray; scroll gilding heavy and dull; ground colour—turquoise; encased in ormolu frame (modern). Collector, Mr. Norris, Weston-super-Mare.*

These quotations, written about sixty years ago, cast a strong side-light upon the subject-matter of our discourse. The difference between the two pastes, the sinking in of the decoration into the glaze, the fusing of the soft paste in the kiln, and the beauty of the ground colours, are all so like the experiences of the Madeley factory that one would almost fancy that Marryat was describing the productions of Mr. Randall as well as those at the famous French factory. His account of the imitations is exceedingly *naïve* and interesting, and is another confirmation of our story. And it is a fact that, long subsequent to Marryat's publication, an action at law was actually sustained wherein one dealer was sued by another for 800 guineas—the value of a piece that had been redecorated, after the original painting had been removed, and sold to him as original Old Sèvres. This will show clearly how closely the imitation was to the original, when men who were in the trade, and constantly handling such goods, could not see the difference. Besides, there was a conflict of evidence, and the court could only decide upon the testimony of undoubted experts.

A few words about the men who made and decorated this beautiful ware may be welcome to all those who take a deep interest (and there are thousands such) in ceramic arts and artists.

The first, of course, is Mr. Thomas Martin Randall, the inventor of the recipe and the master-potter. As his name and deeds have come up frequently in Part I. of this article, not much more is required to be said about him, except as to the leading features of his history. He was born at Broseley, in Shropshire, in the year 1786. Probably about the age of twelve



No. XII.—*Dish, 8 in. diam.; French porcelain marked with double L and H. A.; hexagonal shape; ground, rose du Barry and apple-green; heavy scroll gilding, good and lasting; decorated with Cupid with bow and arrow on cloud in centre by Ballard. Dish, 8 in. diam.; French porcelain marked with double L in blue, M. X., and seven dots in circle; three reserves with Cupids by Ballard; heavy scroll gilding with dontil edge, turquoise ground, scalloped edge. Spill vase of fine soft Madeley porcelain, very thin and translucent, bell shape, 4½ in. in height by 3½ in. diam. at top; rose du Barry ground; two panels painted with pheasants, probably by John Randall, decorated at the earliest period of the factory. Unmarked. This is a good specimen of the finest Madeley artificial ware. Collector, Mr. Norris, Weston-super-Mare.*



No. XIII.—*A plaque of Madeley porcelain (soft paste), 7 in. by 14 in. at shoulders; unmarked; Watteau scene in centre painted by Philip Ballard; richly gilded with florid scroll-work after eighteenth century rococo fashion. Bethnal Green Public Museum.*

or thirteen he was apprenticed, like his elder brothers William and Edward, to the proprietors of the Caughley Pottery, near to Broseley. He had a first-class master-potter to teach all that was worth knowing in that respect. Caughley about that time was merged in the Coalport factory. His next venture was to join Duesbury's factory at Derby, and, after a time there, to go to Pinxton, where he met Robins, his future partner in business. These two men proceeded to London and started an enamelling works at Islington. They were supplied with Nantgarw porcelain in the white by Mortlock Brothers, of Orchard Street, and French ware by Baldock & Jarman, of Bond Street, who had agents in Paris to collect it. After the Revolution and the destruction of the establishments of so many of the old nobility, there was plenty of it to be had with slight decoration.

Moreover, in the early years of last century (one authority states 1813, another 1804, and a third at the close of the war), the whole of the white stock at the Sèvres premises was disposed of. By-and-by, Randall separated from his partner (Robins), and proceeded to Madeley; that was probably in 1825, according to Mr. George Randall, his son, who is still living at the age of 86. He informs me that he was between three and four years old when the family were removed to Shropshire. He may have formed acquaintance with Billingsley, who lived then at Coalport, only three miles away. It has been stated that he met him at Pinxton. Their years of residence there do not tally. His nephew thinks they never met. Probably not. We cannot tell now. He may or may not have got a hint from Billingsley as to the nature of the artificial compound for making the *pâte tendre*. He certainly had the same experience in practice, for, as Mr. John Randall (*History of Madeley*) states, whole kilns of it were fused into shapeless masses and had to be thrown away. Mr. M. Randall had a good knowledge of chemistry according to the standard of the period, and managed to improve his mixture and to produce the harder paste as well. In 1840 he removed to Shelton, which place he left in or about 1856 for Barlaston, near Trentham, where he died in 1859. He was buried at Shallowford, hard by the Trent, whose murmuring echoes he had often enjoyed in wandering by its stream.



No XIV.—*Sweet stand. Madeley porcelain, unmarked; height, 4½ in.; diam., 6 in. of cup and 4 in. of base; characteristic turquoise ground colour; two reserves on base and one in cup, decorated with birds, highly coloured, by John Randall, and identified by him; dontil gilding on base, and scroll gilding in cavetto. Collector, W. Turner, Cheltenham.*

The Gentleman's Magazine of October, 1859, had the following obituary notice:—

"At Shallowford, in the Quakers' burying ground, a quiet sunny spot, within hearing distance of the murmurings of the Trent, were laid the last remains of a good and clever man — Thomas Martin Randall. Born at Broseley, he served his time, like the late Herbert Minton's father, at Caughley, the earliest of our Shropshire porcelain works, and the nursery of a class of very clever men. From thence he removed to Coalport,

thence to London, afterwards to Madeley, and thence to the Potteries, where he succeeded, after great perseverance and expense, in producing specimens of porcelain equal to those he made his model—the highest productions of the Royal Sèvres works in the palmy days of Louis XIV. (XV.). 'Ay, Sir,' said a well-known dealer in the Strand, in our hearing, 'the old Quaker stands first, at the top of the tree; but he will not put the French mark on his ware (the double L), or I could sell any quantity at the tip-top price old Sèvres china sells for. He has a conscientious objection, and would not be a party to deception.' For a quarter of a century he was the advocate and supporter of the Temperance cause. When the movement first came up he emptied his barrels, cut them in two for tubs, and the mashing stick made into a stout walking staff, which, until his death, he carried as a trophy of the victory he had achieved over popular prejudice and long-continued habit."



No. XV.—*Teapot of French soft paste marked with the double L; decorated in panels and flowers probably by R. Bix Gray at Madeley; height, 3⅜ in. This teapot was a part of the porcelains that had been left by him to be shared by relatives after the death of Mr. Randall's widow. Collector, Mr. T. West, Derby.*

This extract is interesting as being the first public notice printed regarding him and his fine ceramic productions. There are one or two errors of fact which will be detected by the reader of the present narrative. Shallowford is near to Norton Bridge Junction, London and North Western Railway. Close by there is a farm which belonged to a family of "Friends." Mr. Randall, who became what they love to call a "convinced Friend," frequently sought their society. A part of the farm was given by the owner as a burying ground for the Friends of the neighbourhood, and it was there where Randall was buried. Mr. Norris, of Weston-super-Mare, is my authority for this statement. When quite young he knew Mr. Randall. Their families were acquainted with each other, and some of the ware which he (Mr. Norris) has was the gift of Mr. Martin Randall himself.

There is one artist still surviving who was at the commencement of the Madeley enterprise—Mr. John Randall, of Madeley, the nephew of Mr. T. M. Randall. He is now (May, 1908) in his 98th year, and, I am pleased to say, in perfect possession of his mental faculties. He was born at Ladywood, Broseley, in 1810. He began to paint under his



No. XVI.—*Plaque of Madeley porcelain for cabinet inlaying, 6 in. by 2¾ in., and decorated probably by a German (J. Hank) who for a short time worked at Shelton for Mr. T. M. Randall. The subject is in same imitation of the French style of the eighteenth century, but the manner of treatment is somewhat different from either Ballard or Gray. The turquoise ground, the heavy, rich gilding, the baroque style of scroll and paste, stamp the piece as Madeley ware. Collector, Mrs. Prest, Falmouth.*

uncle's tuition at Madeley, in 1828. After a few years he went to Rockingham, thence to the Potteries, and in 1835 to Coalport, where he decorated some of the productions of that famous factory for forty-five years. In 1882 he was appointed postmaster at Madeley, where I had the pleasure of meeting him in 1887, when rummaging up particulars about Billingsley. I met him again in 1897, and last year visited him, pleased to find him as upright and strong-looking as ever, barring failing sight and hearing. On each occasion he imparted without stint what knowledge he knew of the materials for the Madeley quest. He was noted at Coalport for his bird painting on porcelain, and "Randall's birds" were repeatedly bought as French, and asked if such a piece could be reproduced at Coalport. Mr. Rose was informed that the identical specimen had been made at his own factory, and decorated by himself (Randall).

Mr. John Randall has been complimented by the Geological Society in making him an Honorary Member of it in token of his geological researches upon the banks of the Severn. He has published several books—*The Severn Valley* (1862), *Old Sports and Sportsmen* (1875), *History of Madeley* (1880), and has recently contributed to the great *Victoria History* (Shropshire Section), lately published by Constable & Co., of London. Mr. Randall has also contributed largely to the periodical press, and has done so this



No. XVII.—*Companion to No. XVI.*

ordered by customers. His mannerism is distinctive. On two occasions I have had no difficulty in recognising his dainty brush on unmarked specimens of both "Coalport" and "Madeley," afterwards identified by himself. It is quite possible, as he says himself, and pardonable, for a layman to miss recognition of such subjects; but a man can hardly fail to know his own work again. He gives two extraordinary incidents to prove this. On visiting Beaudesert, the Marquess of Anglesey's seat, many years ago, he was shown a piece of Madeley ware, decorated with birds, and was told it was a French production. He disabused the mind of his informant by stating that he had painted the piece himself at Madeley.

This incident will show how readily "Madeley" is mistaken for "Old Sèvres." The other occasion was still more glaring. Mr. F. W. Rose, the managing proprietor of the Coalport works, sometime after succeeding to his deceased uncle, Mr. John Rose, came to Mr. Randall's room with a vase that he had

year to my personal knowledge. I thank him profoundly for the many instances of kindness received at his hands.

Another excellent man and artist employed at Madeley was Robert Bix Gray, particulars of whom I have received from his son, Mr. Martin Gray, of London, to whom I tender most grateful thanks.

R. B. Gray was born at Epsom in the year 1803, and died at Ewell, Surrey, in 1885. He was apprenticed to Thomas Martin Randall, his uncle, in 1817, in London, to learn the art of ceramic decoration. That was when Mr. Randall was partner with Mr. Robins at Barnsbury Street, Islington. When Randall removed to Madeley, in 1825, Gray went with him, continuing there till 1840, when they moved on to Shelton. He remained with Randall till 1853, when he commenced business on his own account at Northwood, Staffs., which he gave up in 1858. He appears to have worked for Pilkington & Co., at St. Helens, and whilst there (1859-1863) his panel

painting was the first chosen by the Cunard Company for their steamers. His health gave way, and he removed to Brompton and Watford to reside with his son—Mr. Martin Gray. Whilst at Watford he painted a set of plates for John Aynsley, of Longton, Staffs. They were painted from nature—landscapes taken in Cassiobury Park at Watford, Herts—the seat of the Earl of Essex.

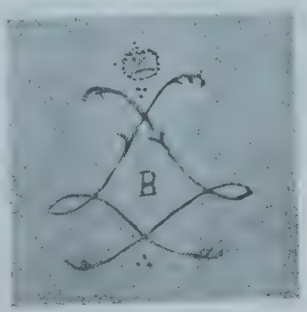
Mr. R. B. Gray was an all-round artist upon ceramics. He decorated in conventional subjects, and imitated the French style of treatment in an exquisite manner. He also painted flowers in the naturalistic manner, and figures, birds or portraits. He decorated glass as well. He could paint in oils or water colours. He had an invention of his own relating to colours which was taken up by Messrs. Rowney & Co. He was evidently a thorough artist and capable of taking his place with the foremost of his class. That he served Martin Randall for the long period of thirty-six years speaks volumes in favour of both employer and employed. It also emphasises the fact, pointed out previously, that there must have been a vast number of pieces of Madeley ware and redecorated French porcelains circulated throughout the country, and then and now esteemed to be real "Old Sèvres." Thirty-six years is a large portion of the average man's life, and a capable man like Gray must have turned out many thousands of specimens during such a lengthened term.

Mr. Bix Gray had two sons who worked with Randall for a time. Robert Edward Gray, born at Epsom, Surrey, in 1825, was apprenticed to T. M. Randall at Shelton as gilder and ground-layer. He excelled in both branches, especially in the raised gilding after the Sèvres style. He subsequently was employed at Minton's Stoke Factory under the celebrated M. L. Arnoux. R. E. Gray died at Hanley in 1898, aged 73 years.



No. XVIII.—*Plaque French porcelain, soft paste, translucent, 9 in. by 6¾ in.; dark blue border with elaborate scroll gilding; Watteau scene in centre probably painted by R. B. Gray after Ballard left Madeley. The flowers in the foreground are evidently painted by one who had great experience in floral decoration. Hence the probability of being Mr. Gray's work. The mark is the "Old Sèvres" double L, crown, dots, and B in centre. Quære: year 1754. The mat-looking, solid gilt work and style of the whole piece indicate it as Madeley decoration upon "Old Sèvres" imported in the white or slightly decorated at Madeley.*

George Gray was born in 1833 at Madeley, and worked at first with Mr. William Ridgeway, of Hanley; next went to Mr. Randall at Shelton, where he was apprenticed as a ceramic artist, and was trained by his father. He excelled in flower painting of the naturalistic school. In 1847 the late Lord Granville visited Hanley to open the first School of Art there. Young Gray was one of the first to sign the roll of applicants, being then only fourteen years of age. It was an early start to make and a good one, for, in another decade or so, he became Director of Art Classes at South Kensington. He was employed by the Government to copy many of "The Masters" on porcelain. Sir Henry Cole sent some of them to Paris in a competition of all nations. Mr. Gray gained the only Diploma granted for the event. It was signed by Napoleon III. He also illustrated books, and exhibited several pictures in the Royal Academy. His death took place at Bexhill, February 1st, 1901, aged 68. In an obituary cutting from the press he is stated to have been of "a cheery and genial disposition."



No. XIX.—*Reproduction by photograph of the mark upon the plaque above.* (No. XVIII.)

Philip Ballard was another first-class ceramic artist who was employed at the little Madeley factory. He painted pastoral scenes in the French style of the 18th century, after Watteau and Boucher. Other characteristic pieces were Cupids in medallion spaces on the Madeley or French porcelains. He is said to

have been one of the first artists in England to use lithography as an adjunct to his other art studies. Senefelder brought lithography to perfection in 1798 on the Continent; but it was not much adopted in England till about twenty years afterwards. Ballard could also model in clay very well, but not much of that branch was pursued at Madeley, which place he left to go to Hereford to take charge of the canal. His artistic abilities were brought into play there, for, in acknowledgement of certain improvements at the Cathedral which he suggested and carried through, a public dinner was given to him by the citizens. He lost his life in an unfortunate encounter with a burglar.

Mr. Ballard was evidently a thoughtful man, for, in addition to his art work, he assisted Mr. Randall in the mixing department, especially in that of the unrivalled turquoise ground colour produced at Madeley. After he left Madeley, the figure subjects were painted by Mr. R. B. Gray, excepting that for a time at Shelton a German artist was employed in that section of the work after 1852. His name was Jhan Hank. He was employed afterwards at Minton's, at Stoke.

Leaving out the "casuals" who were employed at Madeley Pottery, the following are names of men more or less permanently employed there:—

Enos Raby, ground-layer, colourman, and gilder; F. Brewer, modeller; Thomas Wheeler, thrower and turner; William Roberts, potter; David Morris, fireman for biscuit and glost kilns; — Evans, fireman and saggerman; and Thomas Smith, potter, after Roberts left.

* * *

N.B.—Note that Mr. T. M. Randall was connected in marriage with the firm of Bradley Brothers, dealers in fine art, antiques, etc., of St. James's, London. They supplied many of the most distinguished personages in the realm. They also kept a stock of Madeley ware. From them some of the pieces now illustrated were obtained.



No. XX.—*Vase of soft Madeley porcelain in imitation of a French shape. It is very soft—a file cuts into it with ease. It is a trial piece, and has for many years been in the family of R. B. Gray, artist-decorator at Madeley. It was obtained from his son, Mr. Martin Gray. The glaze has a greenish hue—body thick, slightly translucent and dingy in colour in transmitted light. An interesting piece, being experimental and showing how the potter was feeling his way, without an instructor, to success. Height, 5⅛ in.; diam. at lip, 2¾ in.; diam. at centre, 4¼ in. Collector, W. Turner, Cheltenham.*



LES BAISERS
By Debucourt

Some French Line Engravers
Part II. Robert Nanteuil

By W. G. Menzies

"My wife showed me many excellent prints of Nanteuil and others which W. Batelier hath, at my desire, brought me out of France, of the King, and Colbert and others, most excellent to my great content." Thus wrote Samuel Pepys in his *Diary* on the 25th of January, 1668, when Robert Nanteuil, the recognised head of the French school of portrait engraving, was at the height of his fame.

Nearly two centuries and a half have passed since Pepys wrote these words, and during this period Nanteuil's prints have been regarded in various degrees of estimation, at times being practically ignored. But now there are evident signs of a healthy increase in their appreciation, which, it is hoped, will be permanent.

As a remarkable instance of how small was the value attached to Nanteuil's engravings by even print-sellers only so recently as two years ago, I have before me a catalogue published by a London firm at the end of 1906, in which the great Frenchman's fine print of *Pomponne de Bellièvre*, after Le Brun, by many accounted his masterpiece, is catalogued at 5s. One of these prints was sold at the Lawson sale in 1907 for £42; whilst another, sold at Messrs. Sotheby's this year, made over £50.

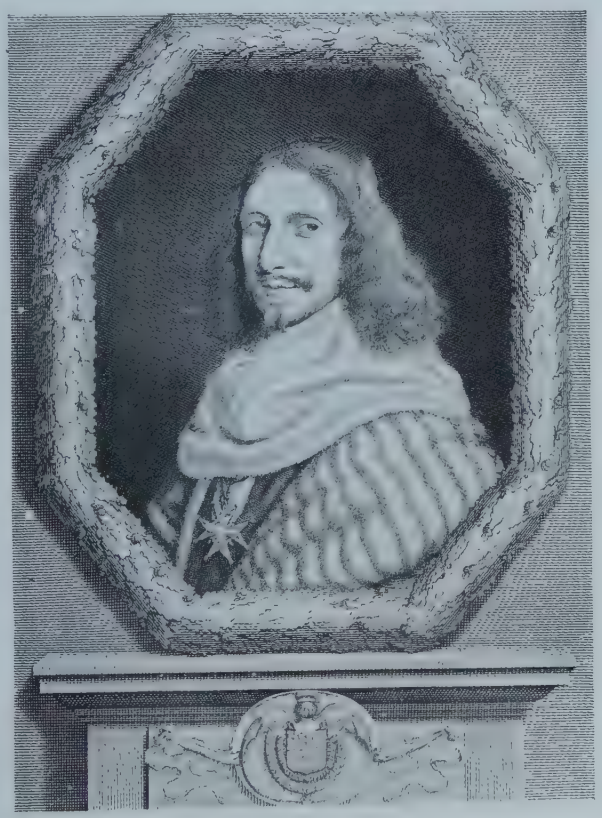
The exact year of Nanteuil's birth is a matter of conjecture, the *Mercure Galant* of December, 1678, giving it as 1623, while other authorities place the date at 1630. The earlier date, however, is more probably correct, as there is a print by Nanteuil, by no means his first, which bears the date 1645, which, if the latter date is accepted, was executed when Nanteuil was barely fifteen years of age—a distinct improbability. It is therefore a fairly safe assumption to place the date of Nanteuil's birth at Rheims at somewhere about 1623.

Nanteuil did not come of an artistic stock, his father being a merchant; but displaying considerable evidence of artistic ability, his father agreed that the youth should adopt art as a profession, and with this idea in view he was placed under the care of Nicholas Regnesson, an engraver of considerable ability, and for whose work there is now a distinct demand. Paris, however, was calling Nanteuil, and he left his native town about the year 1648, and entered the studios of Abraham Bosse and Philippe de Champaigne, the former of whom, by the way, is the author of one of the earliest works on engraving, *Traicte des Manières de Graver*, Paris, 1645.

Line engraving was not Nanteuil's only means of artistic expression. He was also a limner of portraits in crayon, which were of such excellence that they attracted the attention of that great patron of the arts Louis XIV., who appointed him designer and engraver to the Royal cabinet.

Nanteuil was essentially an engraver of portraits, many of which were from his own designs, whilst others were after the paintings of Mignard, Juste, Champaigne, Le Brun, Daret, and others.

When considering Nanteuil's technique one finds in his earlier efforts distinct indications of the influence of Claude Mellan, though, soon after his arrival in Paris, his work became marked by a more individual style. "In the delicate modelling of the face in particular," says one biographer, "he adopted a system of short strokes, carefully and closely laid, which came to form the most distinct element in the French school of portrait."



POTIER DE NOVION BY R. NANTEUIL



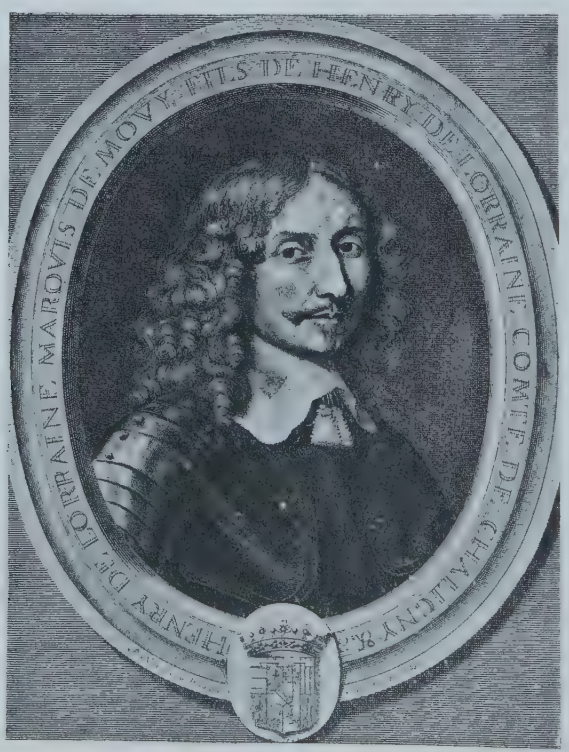
BY R. NANTEUIL (1661) AFTER R. MIGNARD ONLY STATE



BY R. NANTEUIL

Practically all Nanteuil's portraits are distinguished by a simple background, the portrait generally being enclosed in a simple framework supported on a moulded plinth, though on occasion the framework is embellished with a decoration of leaves or ribbons.

Though Nanteuil's life was considerably short of the



BY R. NANTEUIL PROBABLY FIRST STATE
WITH INSCRIPTION INKED IN



DENIS TALON BY R. NANTEUIL

allotted span—his death occurring in 1678—the number of prints he executed extended into several hundreds, Mariette, the collector, owning no fewer than 280.

Nanteuil's Royal portraits alone are sufficiently numerous to satisfy the most assiduous collectors, there being a variety of states of almost all. One of the best is the portrait of *Louis XIV.*, after Mignard, which was engraved in 1661; another is that of *Anne of Austria*, Queen of France, and mother of Louis XIV., engraved five years later after Nanteuil's own design; while the portrait of *Louis Dauphin*, son of Louis XIV., engraved in 1677, is also highly esteemed. In the list we also find portraits of the great *Condé; Christine, Queen of Sweden*, after J. Bourdon; *Louise Marie, Queen of Poland*, after Juste; *Charles II., Duc de Mantoue*, and the *Duc de Savoye and his Duchess, Marie Jeanne Baptiste*, after du Sour.



GODEFROI MAURICE DE BOUILLON BY R. NANTEUIL

In the list of portraits of famous personages of this period we find a truly remarkable series, amongst them being portraits of *Pomponne de Bellièvre*, President of Parliament, one of Nanteuil's most remarkable achievements; of *Jean Baptiste Colbert*, the art-loving Minister of State; of *Nicolas Fouquet;* of the great *Cardinal Mazarin;* of *Cardinal Richelieu*, after Champaigne; and of *Frederic Maurice, Duc de Bouillon, Vicomte Turenne*, another of Nanteuil's most treasured engravings.

In the following list will be found many of Nanteuil's most notable portraits, the prices attached being those obtained at the Lawson dispersals of 1907 and 1908. The numbers in brackets are those of Robert Dumesnil's catalogue, *Le Peintre-graveur français*:—

	£	s.	d.
Jacques Amelot (19), 1st state	7	10	0
Anne d'Autriche, Reine de France (22), 2nd st. before the verses and numbers	11	0	0

	£	s.	d.
Anne d'Autriche (23), life size head, 1st state ...	16	0	0
Simon Arnauld de Pomponne (24), life size head, 1st state	18	10	0
Dreux d'Aubray (25)			
Claude Auvry (26), 1st state	7	10	0
Louis de Bailleul (27), 2nd of four states			
Cardinal Antoine de Barberin (28), the only state ...	8	10	0
Cardinal Antoine de Barberin (29)	1	10	0
Cardinal Antoine de Barberin (30), the only state ...	6	0	0
Etienne Jehannot de Bartillat (32), 1st state ...			
François de Vendôme, Duc de Beaufort (33), 2nd state	7	0	0
Beaumanoir de Lavardin, Evêque de Mans (34), 1st state			
Beaumanoir de Lavardin, Evêque de Mans (35), 1st state	7	10	0
Pomponne de Bellièvre (36), 2nd state, with two others	7	0	0
Pomponne de Bellièvre (37), 2nd state	51	0	0
Charles Benoise (38), only state			
François Blanchart (39), first state	2	12	0
François Blondeau (40), only state			
Bochart de Saron (42), only state			
Gilles Boileau (43), 2nd state	6	10	0
François Bosquet (44), 2nd state			
J. B. Bossuet (45), 1st state, cut			
Louis Boucherat (46), only state	12	10	0
Pierre Bouchu (47), 1st state			
Frederic Maurice, Duc de Bouillon, Vicomte Turenne (48), 2nd state	7	7	0
Frederic Maurice, Duc de Bouillon, Vicomte Turenne (49), 3rd of 5 states	18	0	0
Godefroi Maurice, Duc de Bouillon (50), cut to engraved plate	15	10	0
Emmanuel Cardinal de Bouillon (51), 1st state ...	18	10	0
Emmanuel Cardinal de Bouillon (52), 1st state ...			
Emmanuel Cardinal de Bouillon (53), 1st state ...	6	10	0
Victor Le Bouthillier (54), 1st state			
Victor Le Bouthillier (55), 1st state	9	5	0
Victor Le Bouthillier (56), only state			
Marie de Bragelone (57), before the verses			
Jacques Marquis de Castlenau (58)			
Gui Chamillard (59), 2nd state	11	0	0
Jean Chapelain (60)			
Charles II., Duc de Mantoue (62), only state ...			
Charles V. de Lorraine (63), before the verses on separate plate	6	10	0
Charles d'Ailly, Duc de Chaulnes (65), 2nd state ...	2	0	0
Leon de Bouthillier, Comte de Chavigny (66), only state	2	15	0
Christine, Reine de Suede (67), 3rd state			
François de Clermont Tonnerre (68), 1st state ...	10	15	0
François de Clermont Tonnerre (68), 3rd state ...			
Pierre du Cambout (69), 1st state	10	10	0
Pierre du Cambout (70), 1st state, cut			
Jean Baptiste Colbert (71), 2nd st. before alteration of border	5	5	0
Jean Baptiste Colbert (72), 2nd st. before alteration of border	7	10	0
Jean Baptiste Colbert (73), the only state	1	5	0
Jean Baptiste Colbert (76), 6th state before alteration of dedication	19	10	0
Jacques Nicolas Colbert (77), 2nd state	16	10	0

	£	s.	d.
Honoré Courtin (80), 1st state			
Alexandra de Sève (82), only state	11	0	0
Louis Doni d'Attichy (83), only state			
François de Bonne, Maréchal de Créqui (81), 2nd st., with an impression of No. 83	13	0	0
Jean Dorieu (84), only state	7	7	0
François Dulieu de Chenevoux (85), only state ...			
Jean Charles d'Orléans, Comte de Dunois (86), only state	11	10	0
Henri de Bourbon, Duc d'Enghien (90), only state	15	10	0
Bernard de Foix, Duc d'Espernon (91), 1st state ...			
John Evelyn (93)	3	5	0
Basile Fouquet (97), 1st state	20	0	0
Nicolas Fouquet (98), 3rd of 6 states, with two others	7	0	0
François Guenault (105), only state			
Henri de Guénégaud (106), 1st state	8	0	0
Harlay de Chanvallon (107), 3rd state			
Harlay de Chanvallon (108), 1st state	18	10	0
Charles de la Porte, Duc de la Meilleraye (118), 1st st.	30	0	0
Charles de la Porte, Duc de la Meilleraye (118), 2nd st.	11	10	0
Charles Le Tellier, Archevêque de Reims (139), 1st state			
Charles Le Tellier, Archevêque de Reims (139), 4th state	21	10	0
Charles Le Tellier, Archevêque de Reims (141), 1st state, cut	12	10	0
Jules Paul Lionne (147), 1st state	15	10	0
Henri Auguste de Loménie de Brienne, 1st st. ...			
Louis XIV. (152), 2nd state	3	10	0
Louis XIV. (153), 3rd state before the ermine mantle was altered to armour	10	10	0
Louis XIV. (155), 1st state before the alteration to the hair	20	0	0
Louis XIV. (156), 3rd state	20	0	0
Louis XIV. (162), 5th of eleven states	20	10	0
Louis le Dauphin (163), last state, with Edelinck's address	3	10	0
Cardinal Jules Mazarin (175), 1st state	20	10	0
Cardinal Jules Mazarin (178), only state	9	5	0
Cardinal Jules Mazarin (179), only state	5	5	0
Cardinal Jules Mazarin (180), 1st state	6	10	0
Cardinal Jules Mazarin (181)	10	0	0
Cardinal Jules Mazarin (182), only state	10	10	0
Cardinal Jules Mazarin (183), 1st state			
Cardinal Jules Mazarin (184), 1st state	10	0	0
Cardinal Jules Mazarin (186), 2nd state	4	0	0
Cardinal Jules Mazarin (187), 1st state	6	0	0
Hardouin de Péréfixe de Beaumont (214), 1st state	43	0	0
Denis Talon (228), only state	22	10	0
Denis Talon (229), 1st state			
Cardinal Pierre de Bonzi, 2nd of thirteen states ...	19	0	0
François Michel le Tellier, Marquis de Louvois, 1st state	56	0	0
Henri de Lorraine, Marquis de Mony (197), 1st state	5	5	0
Henri de Savoie, Duc de Nemours (198), 1st state...	10	10	0
Henri de Savoie, Duc de Nemours (199), 1st state...			
Ferdinand de Neufville (203), 1st state	17	10	0
Ferdinand de Neufville (204), 1st of nine states ...			
Nicolas Potier de Novion (205), 2nd state	5	0	0
Nicolas Potier de Novion (206), 2nd state			
Nicolas Potier de Novion (207), 2nd state	14	10	0



Old Toys

By Mrs. F. Nevill Jackson

It is not only the beauty or even the human interest in old toys that make their study a most attractive one; the pleasure to the connoisseur and collector of antique playthings lies in the fact that they were made by the same craftsmen who wrought for adult use, for there was no separate guild of toymakers.

Workers in iron, wood, leather, gold, or silver sometimes made a replica in miniature of their handiwork for a child's toy, or were commanded by a wealthy patron to furnish a smaller duplicate piece for the use of the children; for this reason toys are to be found in the cabinets of most great collectors.

A tiny tea service with the seventeenth century hall-mark of Augsburg is now in the Ducal Museum, Gotha; the enamelled cups, of which there are six, stand but 2 inches high.

According to the late Mr. Cripps, the first English teaspoon known with its date-mark is a toy teaspoon dated 1689.

It is unfortunate that the silver soldiers of Louis XIV., given to him when he was twelve years of age, were melted down, together with so many of the masterpieces of the silversmith's art of the period, in order to furnish means to provide for the army of flesh and blood for the king's wars. It was Merlin who made the toy army "*tout de cavalerie, infanterie, et les machines de guerre, le tout en argent*" from designs furnished by Chassel of Nancy.

For the eldest son of Louis XIV., Colbert sent



Dolls and Soldiers from the Munich Museum. The soldiers, of painted lead, are 6 inches high. They include examples of the Prussian Guard under Frederic II., 1744-1750, Fusiliers under Napoleon, and many others.



Feudal Toy Knight in a complete suit of armour, 9¾ inches. The helmet is engraved, the cuirass bordered with interlaced ornament. There is a ring in the wooden stand for the insertion of a string when the child drags the toy along. From the Bayerische Museum, Munich.

to Nuremberg for toy soldiers in 1662. In his correspondence with his brother, Charles Colbert, occurs the following passage: "I beg you to remember the little ornaments I have asked you to have made by the most industrious masters of Augsburg and Nuremberg to serve as playthings for Monseigneur le Dauphin."

The army of Frederic the Great was the first complete lead army to be placed upon the market for purchase by the general public. Johann Georg Helpert, of Nuremberg, who died in 1794, was the first maker of lead soldiers. The army of Napoleon followed that of Frederic the Great. Wellington and his generals then found their way into the nurseries of Europe, and Crimean heroes succeeded those of the Peninsular War; and so the game of soldiers goes on, and will go on, as long as there is fighting between the nations. Early toy soldiers are generally about 7½ inches in height. There are very perfect specimens to be seen at the Bayerische National Museum, Munich, and also at the Industrial Museum at Nuremberg.

Of still earlier fighting toys the miniature figures in complete armour are the most important. Although of extreme rarity, they are occasionally to be met with in a fine collection of antique armour. There are two at the Imperial Museum at Vienna, which are undoubtedly toys of the Middle Ages, when the jousts and tournaments of the men served as inspiration for the games of the boys. In *The Toys of Other Days* I have been able to give a representation of such toys in use. It is taken from a medallion in the treatise entitled *Der weisz Koenig*, which sets forth the doings of the Emperor Maximilian I. Five boys are at a table on which are two toy armoured figures on horseback; the boys work the figures from the sides, manipulating them so that the little lances meet, as in the list in the tourneys of the day.

With regard to toy furniture, it is extremely difficult to differentiate between actual playthings and those pieces made for holding small articles of value, such as jewels and trinkets, or as a "tour de



Miniature armour of 15th century. In the Bayerische Museum, Munich. Larger helmet, 2½ inches.

force" of the master cabinet-maker. In examining those pieces which are well authenticated as having been part of the furniture of a doll's house, or are still standing in one of the wonderful old miniature rooms of the seventeenth or eighteenth century, we cannot be mistaken in their character as genuine playthings.

A most interesting specimen is an oak flap table with cabriole legs, which is now in use in a doll's room as a dining-table. This stands $7\frac{1}{2}$ inches in height, and is a beautifully finished piece of cabinet work; on it are set out a pewter service of plates 1 inch in diameter, knives and spoons of ivory, and salt-cellars of the old, quaint flat shape.

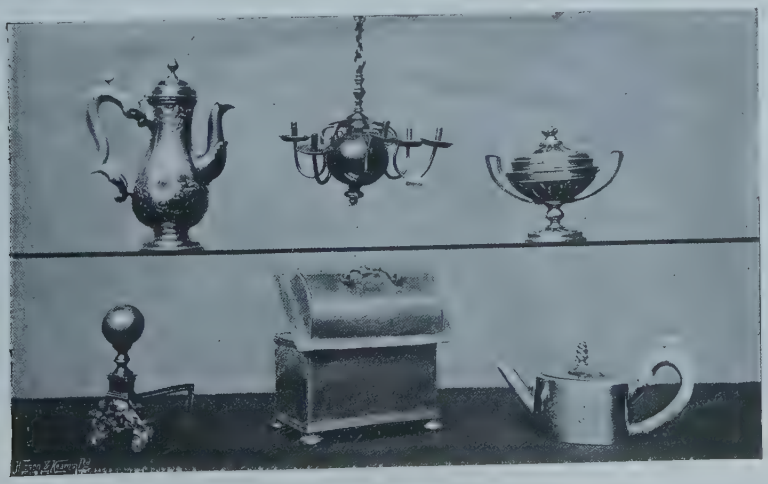
So perfect in detail are the old pieces, that infinite trouble was taken to get miniature brass fittings suitable for handles, escutcheons, and key-holes. A straw-work chest of drawers, now at South Kensington Museum, has brass drop handles of Lilliputian dimensions suitable for the $8\frac{1}{2}$-inch article of furniture; a green lacquer toilet-glass with three drawers beneath is equally well provided with metal fittings in proportion to its size.



Toy tea service of Lowestoft china. Teapot, $3\frac{1}{2}$ inches high.

This thoroughness in the carrying out of detail in old playthings is well exemplified in the miniature vessels of brass and copper which are to be found in the old German dolls' houses of the seventeenth and eighteenth centuries: pierced and repoussé ornament is frequently found; a warming-pan with a five-inch handle will have a hinged lid pierced and engraved as finely as the large specimens of the same period; while we have seen copper pails and mugs with twisted rope pattern round the edge.

The brass and copper saucepans which form so important a part of the equipment of the toy Nuremberg kitchens are suitable for real use. The tiny cake moulds will stand an oven sufficiently hot to cook the frothing sponge cakes which the children made to put into them, for these elaborate kitchens were used as educational toys, so that the little girls who would one day rule over a household of their own should learn all kinds of housewifely mysteries while they were young. The dolls' linen presses are furnished with piles of linen neatly tied up with ribbons, so that the children learnt how to count up the dolls' serviettes an inch square in size or give out the sheets for use in the bedrooms and nursery. A fine seventeenth century doll's house



Silver chandelier, $4\frac{1}{2}$ inches in diameter; jam jar lined with miniature blue glass; fire-dog, casket, and teapot. All these belong to Mr. Fitzheary.

gives a rare peep into the complicated household machinery of one of the great self-contained mansions of that date. There we see, besides the bundles of sponges, huge stores of spices, rice, and other things of foreign growth, only obtainable at the great yearly fairs or from the pack mules; rolls of cloth and of linen are ready for the household use, while weights, scales, and a tiny till are in their places on a table. In this doll's house, which stands $5\frac{1}{2}$ feet high, the floors of the salon are of parquet, the walls panelled, and the staircase hung with tapestry.



Oak table, with two flaps, $7\frac{1}{2}$ inches high, belonging to a doll's room of Queen Anne period.

To toys of pottery and porcelain we are indebted for much of our knowledge of the forms of playthings of early times. The resistant nature of terra-cotta and glazed ware, combined with the air-tight method of burial, has resulted in an extraordinary state of preservation which is remarkable in objects so fragile. Bright-coloured clay balls of small size are just as they were when boys and girls of ancient Egypt played with them, while the frescoes of Beni Hassan show us the complicated mode of catching and throwing indulged in by the players. Sometimes hands were clasped over the breast or behind the back as the ball fell into them, or two balls were used at the same time by one player; as with the Greeks and Romans, riding on the back of an unsuccessful catcher by a second player was a punishment or forfeit; this was redeemed when the next player missed the catch. Doubtless other kinds of balls, such as those covered with leather and stuffed with tightly rolled papyrus fibre or rye husks, were used for such games.



Silver ring, $1\frac{1}{2}$ inches in diameter, on which are hung seventeen kitchen utensils, including steak beater, grater, and funnel; silver tea and coffee set and flower-pot.



17th century doll (German), $3\frac{1}{2}$ inches. The dress is trimmed with the lace the period.

To most collectors of china, toy services are tolerably well known. A beautiful little toy tea-set of the salt-glaze introduced into Staffordshire by the Dutch potter, John Philip Elers, may be seen at the British Museum. It is not one of the early specimens with applied ornament. Beautiful Lowestoft services, the largest pieces but a few inches in height, are occasionally to be found. They are often complete with cake-plates, teapoys, and chocolate pots. Complete dinner services are more rare. A Leeds example, belonging to the author's family, has the familiar wheat-ear border in black. There are fifty pieces; the soup tureen measures $2\frac{1}{2}$ in. in height; the vegetable dishes, salad and junket bowls and salt-cellars are of the usual oval form. The old green vine-leaf pattern in Wedgwood was also made in toy sizes for dessert.

There are miniature pieces in Chinese porcelain of very early date. Miniature vases are on an altar in a painted kakemono, in which scenes from child life in China are painted by a Japanese artist of the fifteenth century. There is a tiny praying-mat; the altar is in miniature; on it is the figure of a deity a few inches high; two long vases, one with a floral offering and one holding joss sticks, are at the side. Three children with grave faces and clasped hands kneel, and in the background an elder girl plays with a chubby baby.

Ecclesiastical toys have been

made to a considerable extent, for in imitating the serious doings of adults children have frequently used religious exercises as a form of play and without offence, for there is not necessarily levity in their mimicry, which is the basis of nearly all child-play.



Chinese children riding wheeled hobby-horses. From the "Roll of the Hundred Children," painted on silk by an artist of the Ming Dynasty.

In Oriental lands the toys of the children are endowed with the attributes of spirits and of gods and goddesses. There is a deep significance in the kite as the "over soul" of the Egyptians; it is the scapegoat of the Koreans. In Japan the spirits of football are three in number, having the faces of children and the bodies of monkeys. The words used as cries at certain points of the game are their names. Greek girls dedicated their toys to Diana, the boys theirs to Mercury.

Many a page in history is crystallised in a toy. There are French tops of the eighteenth century, which, when spinning, cast a shadow of the profiles of Louis XVI. and Marie Antoinette. There is the emigrette, the little game with the disc of ivory which the emigrants played with, whiling away many a dreary hour of anxiety or depression while at the pastime. There are the playing cards of the Revolution, in which no crown or other insignia of royalty appear, and all the kings and queens wear the cockade of liberty, and there are many other old toys, quaint, beautiful, or rare, more fully described in *The Toys of Other Days*,* from which volume our illustrations are taken.

* *The Toys of Other Days*, by Mrs. F. Nevill Jackson (Country Life Limited), 21s. net; Edition *de Luxe*, £2 2s. net.



Egyptian toy animal, with movable jaws manipulated by a string. 8 inches long.

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

Unidentified Engraving.

Dear Sir,—I should be glad to know whether any of your readers could assist me in ascertaining the author of the engraving of which I send you photograph.

Yours very faithfully,

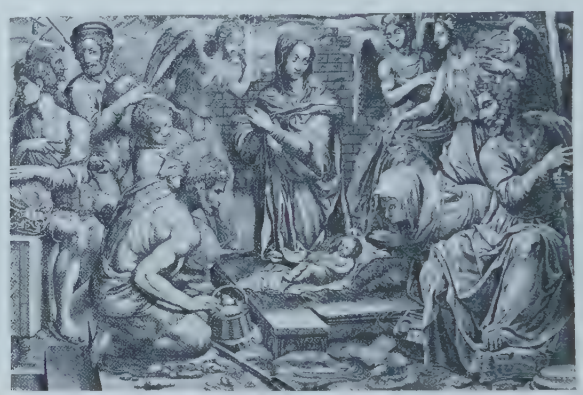
J. Mallett.

Unidentified Picture.

Dear Sir,—In answer to the query in last month's Connoisseur respecting the landscape with figures—*Halt at the Chase*—an illustration of which appears on page 190, may I be allowed to express the opinion that the work is by, or after, Philip Wouverman, and a larger size than most of his productions. The startled horse is particularly fine.

Yours truly,

T. N. B. Cowley.



UNIDENTIFIED ENGRAVING

Unidentified Engraving.

Dear Sir,—Respecting the query of Mr. L. Wrathall in your October number, the engraving is that of the Earl of Harewood. We have two proof engravings of the same, and the title reads as follows:—

"This Portrait from which this print was engraved of the Earl of Harewood (when Viscount Lascelles) was presented to the Countess of Harewood by a numerous body of Freeholders, of the county of York, in testimony of their deep sense of his public services during his representing that County in Parliament, and as a token of respect for his distinguished worth."

Lord Lascelles was one of the famous three who contested the great election of 100 years ago for the County. Lord Milton and Mr. Wilberforce were the other two, and it is reputed to have cost each a small fortune. We have here a fine old glass goblet on a square vase, engraved, "Lascelles for Ever," which was a memento of the election, and which is still a subject to talk about when elections are mentioned. Harewood House, the Earl's residence, between Leeds and Harrogate, is seen in the background of the engraving.

Doubtless other correspondents have sent you these details, which are well known.

Yours truly,

Richard B. Thorp.

Samuel Medley

Painter of the portrait of Rev. Samuel Pearce, of Birmingham. He was son of the Rev. Samuel Medley, minister of Byron Street Baptist Chapel, Liverpool, until his death July, 1799. He compiled a memoir of his father, August, 1806, in the preface of which he apologises for the delay in its publication as "*being absorbed in the engagements of a profession which claims nearly the whole of his time and attention.*" The memoir which I have before me contains a superior engraving of his father from an oil-painting by the son, engraved by Isaac Taylor, of Chipping Ongar, Essex, father of Jane and Ann Taylor (afterwards Mrs. Gilbert), noted authoresses. I have met with other portraits of ministers and men of that time by the same engraver. Samuel Medley carried on his profession in Liverpool. His sister, Sarah Medley, in 1803, also issued a memoir, letters and poems of her father.

Washington Portrait.

Mrs. Hall Dare would be glad to know who has the original painting of George Washington and his family in evening dress, painted by J. Paul, and engraved in colours by E. Bell, and published in 1800. Also has anyone the original painting of the *Rival Favourites*, by A. W. Devis, coloured print, 1804?



PORTRAIT OF A LADY
By Le Chevalier
From a Pastel in the possession of Charles Wertheimer, Esq.

The Ice-bound Lagoons of Venice

By George A. Simonson

In the recently issued third volume of Sig. Pompeo Molmenti's standard work "*Storia di Venezia nella vita privata*" (chapter iv.), the reader is incidentally informed that the city of the lagoons was a favourite resort of visitors of all nationalities, even in olden times, owing to the mildness of its climate. It would, however, be a mistake to draw the inference from this statement that there were no records of severe winters in the whole of its history. Surveying the period extending from 568 down to 1794, Giambattista Galliciolli, the author of a work containing a store of miscellaneous information,* cites a number of years in which Venice was visited by intense cold, especially in the course of the last two centuries of the Republic, during which its lagoons were covered with ice more than once. The annexed reproduction of an eighteenth-century Venetian pen-and-ink drawing shows the belt of water separating the island city from the mainland frozen up, and it is so faithful a transcript of contemporary life that we are able to fix the date of the memorable occurrence which it chronicles.

In 1788, according to a reliable authority† who supplements the chronological list of exceptionally cold Venetian winters drawn up by Galliciolli, there was an unprecedented winter culminating in the freezing of the lagoons on the 28th of December, and the Venetian waters remained covered with ice until the 10th January, suspending all free navigation.

To commemorate this ice-blockade popular songs were composed which are remembered to this day. The strange incidents to which it gave rise became not only the staple of now familiar nursery rhymes, but of pictorial art also, and there are two engravings of the period, one by Teodoro Viero and the other by Scattaglia, which were turned out in honour of the occasion.

The frozen lagoons are also represented in two oil-paintings. Whilst the author of one of them (which is at the Museo Correr, Venice) has remained

* *Giambattista Galliciolli. Memorie Venete antiche Profane ed Ecclesiastiche*, vol. ii. See chap. xiv., § 3, Freddi e Geli.

† *Mosé, Giuseppe, Levi. Il ghiaccio della Veneta laguna nel* 1788 *per la prima volta descritto ed illustrato. Venezia, tip. Antonelli*, 1858, 8°, pp. 6–9.



THE ICE-BOUND LAGOONS FROM AN EIGHTEENTH CENTURY VENETIAN PEN-AND-INK DRAWING

anonymous, the other, which hangs on the walls of the Querini Stampalia Institute of the same city, is the work of Gabriele Bella.*

The most interesting of the representations of the ice-bound lagoons is, however, the pen-and-ink study reproduced on the preceding page. It is much richer in anecdote than the two paintings in Venice, with which it seems to challenge comparison as almost the same *décor* figures in each composition. Though it is only possible to localise approximately the surroundings which enclose the bird's-eye view in the centre of the illustration, it is some spot along the *Fondamente Nove*, that is, the north-eastern shore of Venice, which we see in the foreground, whilst the mountains of the mainland rise up in the distance. So much for the topography common to the pictures and the drawing.

At first, an observer scanning the illustration rapidly might be misled into thinking that it is a Dutch canal scene which unfolds itself to his bewildered gaze, and not the ice-bound lagoons of Venice, which would seem to belong to the realm of fiction rather than to the domain of reality. To suggest an impossible contingency, the Venetians used to say that the Campanile had fallen ("*ghe cascà il Campanil*"). It was so familiar a spectacle to them, that they could not conceive its disappearance. It requires a similar effort of our imagination to conjure up the vision of the frozen lagoons, though pictorial art furnishes ocular demonstration thereof.

The Lilliputian figures in the reproduction are so humorously and quaintly sketched in, that the artist to whom we owe them almost seems to have taken as his model one of the Dutch small masters who delighted in depicting skating parties on frozen canals. The comical demeanour of the Venetians disporting themselves on the ice contrasts most effectively with the gestures of the astonished spectators clustering around the high house in the foreground of the composition. The predominating note of the heterogeneous *ensemble* is one of overflowing merriment, but one element of sadness is most picturesquely interwoven with the general scheme of it, namely the procession of monks accompanying the coffin which is being drawn along the ice.

In order to reconstruct the whole scene in the light of the information at our disposal, I will recall quite briefly how Venice was affected by the intense cold in 1788. For, strange as it may seem, the public, in the midst of the accidents and dangers which beset them, did not lose any of their wonted joviality, though many of the poorer Venetians succumbed to the severe frost, dying of syncope; and reckless wanderers who strayed from the ice-track marked out for public safety got drowned. The counterpart to the heavy list of daily-occurring casualties may be found in the descriptions we read of the new pastimes devised by the Venetians and the alleviation granted to them by the authorities, who under the unique circumstances sanctioned the free import of wine, meat, and other necessaries of life. The diversions on the ice, which proved great attractions, included the ancient game of acrobatic skill called *Forze d'Ercole* and the Moorish military dance (*la Moresca*), which is faithfully reproduced in the illustration accompanying this text. All Venice, we are told, flocked to the scene to witness these feats. A motley crowd indeed the Vanity Fair of the draughtsman discloses. Tents and sheds, it is related, were improvised to serve as taverns, where comers drank and ate merrily. Fires were lit, in front of which the public might get warm, and children amused themselves spinning their top or playing with a ball on the ice. At the approach of night, parties of eager sightseers returned home on foot across the hardened waterway to the place of their destination on the mainland, Mestre or Campalto, and as they proceeded, the stray lights burning in their lanterns grew dimmer and dimmer, until they disappeared in the dark of the night.

Besides the freezing of the lagoons, Venice afforded another thrilling spectacle to visitors in 1789. Towards the close of the year there was an outbreak of a famous fire on the Grand Canal, which created a great panic amongst its inhabitants, and inspired one of the most sensational pictures which we owe to the brush of the celebrated landscape-painter, Francesco Guardi.†

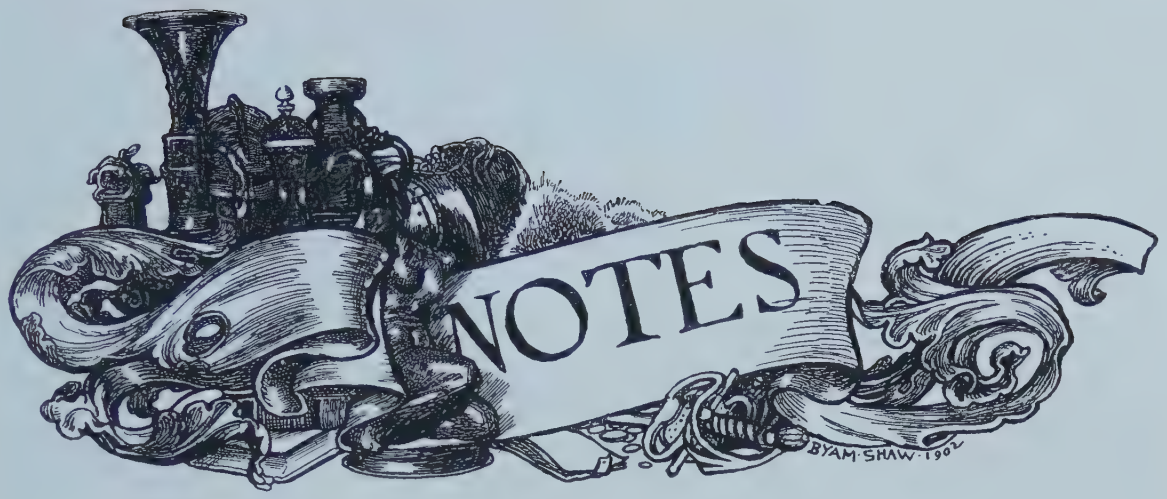
* On a *cartellino*, which figures in the right-hand corner of the picture, the following commemorative verses are inserted:—

"Del mille sette cento e ottanta otto
Nel mese appunto che l'anno finiva,
S'incominciò a gellar ai vintiotto
Continuando nel mese che seguiva
Sino li dieci che d'allor fu rotto
Il passaggio dall'una, all'altra riva
E affin che la memoria non sia spenta
Ciascun sucesso qui si rappresenta.

Translation.

In the last month of the year seventeen hundred and eighty-eight, the lagoons began to freeze, and the ice lasted till the tenth of the following month, on which day the navigation from shore to shore became free again. In honour of the occasion, the various incidents which happened are here represented.

† See the author's monograph on Francesco Guardi (Methuen and Co.), p. 59.



Druggists' Jars

A CORRESPONDENT writes:—With reference to your interesting article in the April, 1908, Number on Druggists' Jars, I think that this branch of Ceramics is not so much neglected as your correspondent seems to imagine. I know myself of several collections in this district, and if any jars turn up at a dealer's they readily sell at good prices. One collection that I know of contains sixteen jars, all blue and white and of different shapes and very good specimens.

The finest lot I know of is in the possession of a friend of mine; he has also the finest Bellarmines, Adam and Eve and William and Mary plates, and German drinking mugs and Wiederkoms that I have ever seen. He showed me a few weeks ago a very fine lot of Italian drug jars that he had recently met with. Some of them are blue and white, and are very beautiful shapes, quite different to anything I have seen before.

With regard to colours, druggists' jars are not always blue and white, the Italian ones especially being decorated very beautifully in various colours.

The first photograph represents two in my own collection, which make a very good pair, although they are not from the same pottery. The one I believe to be Italian, and was used to contain a preparation of apples. The colours on that are green, yellow, lavender, and blue, and the design is very interesting. The other one is Hispano-Mauresque,* and I believe it to be a century earlier than the Italian one. The merchant's mark at the top is of interest. The colour of the figure is of a brilliant yellow.

I have a small Italian Drug pot of globular form which is brilliantly coloured. I have also several small drum-shaped pots the shape of a pound jam pot, but smaller. These are blue and white, with one exception, which is pink, and it is the only one I have ever seen of this colour. These are shown in the second photograph, the pink one being on the left. The third photograph shows a set of small jars in my friend's collection. These are of a cream colour, and the shape and size of an ordinary ginger-beer bottle. The shape of the cartouches is very beautiful, and reminds one of those in the old Italian and Dutch books of emblems. They are blue.

It may be interesting for your correspondent to know that the Christmas number of the *Chemical*



DRUGGISTS' JARS IN THE COLLECTION OF A. H. BATES, ESQ.

* More probably Spanish.—ED.

Trades Journal contains a good description of a very fine collection in Paris; it is well illustrated. To druggists' jars belong also snuff jars, and these are often very fine and beautifully decorated.

The date of most of these drug jars I take to be about 1650, therefore when your article states sixteenth century should it not be seventeenth century?

A. H. Bates (*Edgbaston*).



GLOBULAR AND DRUM-SHAPED DRUG POTS



SET OF SMALL CREAM-COLOURED DRUG JARS

Old Iron Chest

It is somewhat difficult to place the age or origin, with any exactitude, of an article dredged from the bottom of the sea; but this iron chest is probably a relic of the Great Armada, as it was discovered at the estuary of the Taw. The curious and interesting lock is a splendid example of the art of the locksmith of that period, the different springs and catches being artistically hidden under a graceful design, and although massive and in appearance difficult of movement, yet the key may be turned with but little effort.



OLD IRON CHEST, ATHENÆUM, BARNSTAPLE

Built entirely of iron, the dimensions are: Length 3 ft., breadth 18 in., depth 18 in., and the lock has nine spring catches and two bolts, actuated by the key which is inserted through the centre of the cover of the box. In the left hand bottom corner is a partition forming a smaller chest, with a lid secured by a smaller edition of the large lock. The massive clamps and handles on the outside are necessarily strong, for the weight even when empty is considerable.

It is easy to weave many thoughts and stories of flood, battle, and storm around the old strong box, and imagine it the possible cause of guilty deeds and greedy envy; but its romance and history can only be surmised, and after a probably eventful career, together with its long rest at the bottom of the sea, it now remains in peace—an object of great interest—in the Athenæum at Barnstaple.

A New Velazquez

An important picture by Velazquez, which was sold with the rest of Mr. Arthur Sanderson's collection at Christie's last July, has gone abroad and found a permanent home in the National Gallery of Budapest. It is one of the *bodegones* which were painted by the master at Seville, during the first years of his artistic activity, after he had left his first master Herrera, at the time when he was continuing his studies under Pacheco. Very few of these early *bodegones* have so far been definitely identified. Indeed, apart from the unquestionably authentic *Repast* which Prof. Langton Douglas secured at Christie's for the surprisingly modest sum of 1,000 guineas, and which is now in Budapest, there are only six examples upon the authenticity of which expert opinion is undivided.



A REPAST BY VELAZQUEZ

Two of these, representing *The Water Carrier of Seville* and *Two Young Men at a Meal*, are in the Duke of Wellington's collection at Apsley House. Another, depicting an *Old Woman frying Eggs*, belongs to Sir Frederick Cook, at Richmond; yet another, *The Vintager*, was recently in the possession of a London and New York firm of art dealers; whilst the fifth, *The Musicians*, which was discovered by Prof. Douglas in Ireland, is now at the Kaiser Friedrich Museum in Berlin. The last of the authentic *bodegones* is the *Breakfast* at the Hermitage in St. Petersburg; and it is with this picture that the *Repast* of the Budapest Museum shows the greatest points of resemblance. In both works, three figures are placed around a table laid out for a meal. The old man on the left is practically identical in both pictures, although in the Hermitage version he is holding a radish in the extended hand. The attitude of the youth facing him, thumb in air, is likewise identical, save that in the St. Petersburg picture his face is smiling and turned towards the spectator. The most notable difference is to be found in the central figure—a grinning boy in the one case, and a girl intent upon filling a glass out of a jug in the other.

The Arundel Club Portfolio

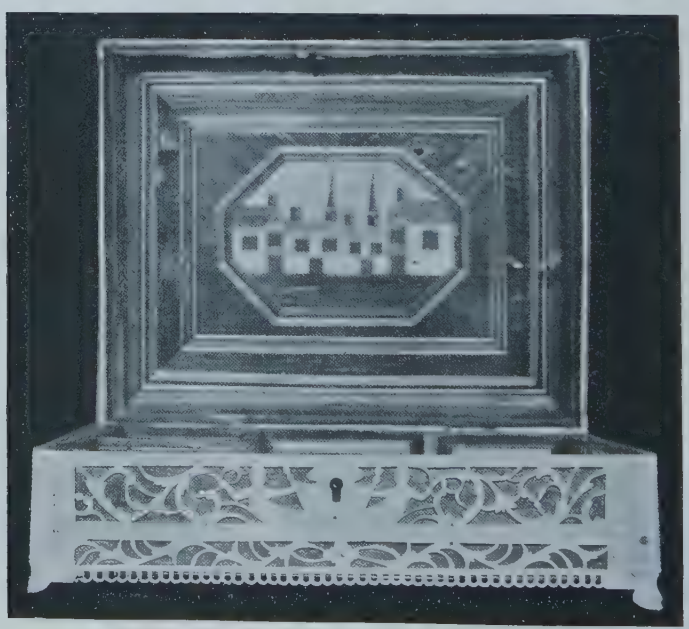
THE *Repast*, by Velazquez, which is the subject of the note on page 273, is one of the twenty plates presented this year by the Arundel Club to the subscribers of their portfolio. This year's selection comprises a vast range of interesting works by masters belonging to the world's greatest schools. Among them we note with pleasure Col. Holford's superb full-length *Portrait of a Young Man*, by Justus Sustermans, which caused so great a stir on its recent appearance at the "Old Masters" exhibition in Burlington House; and the very beautiful so-called Leonardo da Vinci *Portrait of a Man with Hawk*, in the Windsor Castle collection, which, on morphological grounds, has been given by Mr. Berenson to the Venetian master, Alvise Vivarini. It is satisfactory to note that Zoffany, who has so long and so unjustly been held in slight esteem, has been considered worthy to figure in such august company, and the *Charles Towneley, the Collector, in his Library, with his Marbles*, in Lord O'Hagan's collection, certainly deserves to be rescued from obscurity and to contribute towards the recognition of Zoffany's sterling merit. Opie, Hogarth, Cotman, Nicolas Elias, Koninck, Rubens, Lenain, Pesellino, Piero di Cosimo, Granacci, Stephan Lochner, Guillim Stretes, and two Italian *ignoti*, make up the list of this year's portfolio.



CARVED BONE LID TO STRAW MARQUETRY BOX

Straw Marquetry Box

THE box here illustrated is given as another interesting example of the straw marquetry work described in the article by A. F. Morris in our September Number. This box is a fine example, not only of straw marquetry, but also of the beautifully carved bone decoration which was combined with it by the skilful French prisoners confined in the old barracks at Norman Cross, in Huntingdonshire, during the Napoleonic wars. It now belongs to Major Raymond Smythies, who inherited it from his



STRAW MARQUETRY BOX



THE YOUNG CHEVALIER (PRINCE CHARLES EDWARD STUART)

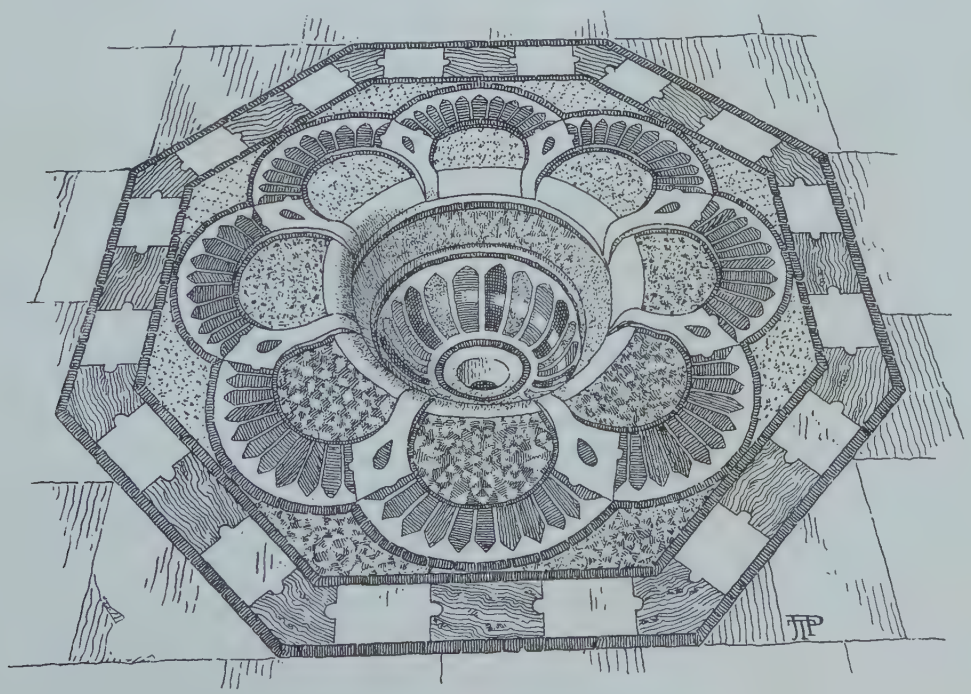
ENGRAVED BY A. J. SKRIMSHIRE, AFTER LARGILLIERE

uncle, the late Major John Vyse Kelly, who owned a property and lived at Norman Cross in the old days. A paper is pasted on to the bottom of the box on which is written, "Made by French Prisoners at Norman Cross, Huntingdonshire, out of Mutton Bones, 1811." The picture, in straw marquetry, on the inside of the lid is particularly pleasing in colour, and apparently represents the barracks at Norman Cross. If this be so, they hardly seem to deserve the severe strictures passed on them by George Borrow; but doubtless the real barracks were not quite so pleasing as this delicate little picture of them in straw.

On the outside the appearance of the elaborately carved and pierced bone-work is enhanced by rose-coloured and gold foil, with which the box is covered, and which shows through the lace-like carving.

A Syrian Fountain

The Arab houses of North Africa and Syria were generally built on the model of late Roman examples; and those who have visited the so-called "House of the Mufti" at Cairo will recall resemblances in many particulars to the houses of Pompeii. The principal apartment in these Arab houses was the men's reception room, a spacious chamber, known as the Mandàrah, having in the centre of its floor the Faskeeyeh or fountain, and at least on one side, and often on three, a recess, or Leewan, fitted with divans, and raised slightly above the general floor level. Our illustration shows a Faskeeyeh from a house in Damascus, which, like many other houses in that ancient city, was falling in ruin, and its fountain is now safely stored in the Oriental section of the Victoria and Albert Museum. The date assigned to the work is the middle of the seventeenth century; and accepting this as correct, it is interesting to notice the great similarity which exists between it and the fountain in the House of the Mufti, and to see the continuity in design which ran through the ages of Saracenic art till the flood of occidentalism came in to ruin it altogether. Two sorts of mosaic are used in the decoration of this fountain; the borders are formed by white inlaid with coloured marbles, somewhat in the ancient manner known as "opus sectile," which in renaissance times developed into the rich mosaic work of Florence and Siena known as "pietra dura"; and the filling-in is made by a rough sort of "opus alexandrinum" evidently carried out by the artist, without any guiding drawings, who used up as best he could such material, very likely from some older work, as he had in hand. It may be a matter for regret that such a beautiful work of art should have to be torn from its appropriate surroundings; but it is better that it should survive, housed and ticketed in a museum, than be altogether lost amid ruin and neglect.—J. T. P.



A SYRIAN FOUNTAIN

Chats on Oriental China
By J. F. Blacker
(Fisher Unwin)
5s. net

ANOTHER volume has been added to that useful "Chats" series published by Mr. Fisher Unwin—a volume which, to use a hackneyed phrase, will undoubtedly fill a long felt want. It has for its subject Oriental China, and is from the pen of Mr. J. F. Blacker, whose periodical articles on porcelain and pottery are so much read by the knowledge-seeking amateur.

The growing appreciation of the porcelain of the Orient by collectors generally has been followed by a demand for a cheap and reliable handbook on the subject. Such a book Mr. Blacker has now provided. It does not challenge comparison with the more voluminous and expensive works by Gulland, Monkhouse, and others; and, in fact, the author makes no claim for his book to be an exhaustive treatise; but this much can be said, it is sufficiently complete to satisfy the majority of information-seeking amateurs, while it is worthy of the perusal of more advanced students of the wonderful work of the old-time potters of the East.

After an interesting introduction and a consideration of that important feature in the study of Oriental porcelain — the paste, the author considers the religion and mythology of the East with which the decoration on Oriental porcelain is so closely connected. Then each of the great dynasties is noted; chapters are devoted to such classes of porcelain as Chinese crackle, clobber ware, and the rare and highly-prized *famille noire;* and several chapters are devoted to designs and marks.

A word must be said regarding the illustrations, of which there are over sixty, each occupying a full page. These should prove to be one of the most valuable features of the book, for each piece illustrated is fully described on an opposite leaf, so that they form practically an illustrated series of lessons on Chinese porcelain.

Our Plates

OUR frontispiece, *A Portrait of a Young Rabbi*, is one of the magnificent series of paintings by Rembrandt that formed part of the Rodolphe Kann collection. It is signed and dated 1661, and is closely akin to Rembrandt's large study of Hendrickje Stoffels painted in 1660. The colour is almost monotone. The features, enframed in the thick chestnut hair and beard, stand out vigorously against the greyish brown background and the intense brownish black of the dress. The carnations are of a warm yellowish tonality, even more luminous than in the portrait of Hendrickje; the impasto is richer and more fused; the preparatory sketch is worked up by means of the dark, warm toned glazes characteristic of Rembrandt's last period. The portrait of Hendrickje Stoffels was reproduced in our pages in the article on the collection of Mrs. Huntington in January this year.

Les Baisers, by Debucourt, is an especially rare example of this notable French engraver's work, which we are enabled to reproduce through the courtesy of Mr. Joseph Duveen, of whose private collection of French engravings it forms a part. Philibert Louis Debucourt (1755-1832) is perhaps at the head of the colour-print engravers of his time, many of his prints having attained a truly remarkable value. His *Promenade Publique* and his *Promenade de la Galerie du Palais Royale* place him far and away ahead of almost all his contemporaries, while scarcely less excellent are his prints *La Noce du Village* and *Les deux Baisers*. An article upon this engraver appeared in our fourth volume.

The two charming pastels, *Mrs. Raikes*, by John Russell, and *A Portrait of a Lady*, by Le Chevalier, which we reproduce, are from the collection of Mr. Charles Wertheimer, through whose courtesy we are kindly permitted to reproduce them. The painter of the first named is without question one of the most noted portrait-painters of the last quarter of the eighteenth century, his work, nearly always in pastels, being almost on the same plane as that of the great triumvirate—Reynolds, Gainsborough, and Romney. Bacon, one of his biographers, says: "Our neighbour in Newman Street was certainly the finest painter in crayons this country ever produced"; and Redgrave styles him "the prince of crayon portrait painters."

Our plate, *The Holy Family*, by Sir Joshua Reynolds, though one of the most recent examples of Sir Joshua's work to be hung on the walls of the National Gallery, is by no means a recent acquisition. For some time, owing to its poor state, it had been relegated to the cellars, only to be brought to light by Sir Charles Holroyd, who placed it in the hands of a restorer who successfully restored to the work many of its lost beauties.

The colour plate, *The Young Chevalier*, is reproduced from a mezzotint by Alfred J. Skrimshire published by Mr. W. M. Power. The original portrait by Largillière is, of course, well known to all frequenters of the National Portrait Gallery.

The plate of *Mrs. Mary Robinson* is reproduced in response to the request of many readers who wish to possess it, but are prevented from doing so owing to it being out of print.

Two New Books

TWO works of considerable interest have just been issued from THE CONNOISSEUR Offices. One is an essay on the *Life of Napoleon*, from the pen of Mr. J. T. Herbert Baily, and the other a work on *Old Sporting Prints*, by Mr. Ralph Nevill. As Christmas presents these works are eminently suitable, each being copiously illustrated with plates in colour and monochrome, and enclosed in a tasteful specially designed cover.

Mr. Baily's book contains reproductions of over sixty of the most famous Napoleonic pictures in colour and monochrome, while, as a frontispiece, there is a handsome reproduction in photogravure of the famous portrait of *Napoleon at Fontainebleau*, at Buckingham Palace.

Old Sporting Prints is also copiously illustrated with nearly forty plates in colour and a number in monochrome, whilst in addition to Mr. Ralph Nevill's treatise there are several appendices of great value to the collector of sporting prints, amongst them being a record of notable prints, with their prices, sold by auction since 1901.

Napoleon is published at 10s. 6d. net, and *Old Sporting Prints* in cloth at 7s. 6d. and in paper at 5s.

The Gainsborough National Memorial

To the Editor of THE CONNOISSEUR.

SIR,—The paragraph which you were requested to insert in your October number, referring to certain public comment of my own upon this movement, unjustifiably casts doubt upon my accuracy. You say: "Though there are facts concerning the initiation of the movement which may have some resemblance to those which Mr. Spielmann quotes . . . his remarks cannot be supported, and whoever has given him information leading him to suppose . . ." and so on.

Permit me to reply that I was intimately acquainted with the facts before I wrote upon them, which my critics should have ascertained before they contradicted me; that correspondence between the parties, as well as the earliest local newspaper comment, had been shown to me, and had been carefully digested; and that, therefore, the facts were as I represented them to be. Consequently, the expression "may have had some resemblance" is essentially misleading.

In my subsequent remarks, which afford no ground for any well-sustained objection, I merely recounted the earlier stage of the scheme as introduction to my expression of the hope that a proper plan would be evolved.

I am glad to have your assurance that what you rightly call an "absurd proposal" has been discarded, and that the broadest possible lines are to be adopted.

Yours faithfully,

M. H. SPIELMANN.

Books Received

Bernardino Luini, by James Mason, 1s. 6d. net; *Franz Hals*, by Edgcumbe Staley, 1s. 6d. net; *Beautiful Flowers, and How to Grow Them*, Parts I., II., and III., by Horace J. and Walter P. Wright, 1s. net; *The National Gallery*, Part I., by Paul G. Konody, M. W. Brockwell, and F. W. Lippmann, 1s. net; *The Apple Pie and other Stories*, re-told by Amy Steedman, 2s. net. (T. C. & E. C. Jack.)

Wit and Sagacity of Dr. Johnson, by Norman J. Davidson, B.A.; *Passages from Charles Dickens*, by Norman J. Davidson, B.A.; *Passages from John Ruskin*, by Norman J. Davidson, B.A., 1s. net each; *Things seen in China*, by J. R. Chitty, 2s. net. (Seeley & Co.)

Baldassare Castiglione, 2 vols., by Julia Cartwright, 30s. net; *Greek Dress*, by Ethel B. Abrahams, M.A., 9s. net; *The Letters of Queen Victoria*, 3 vols., by Christopher Benson, M.A., and Viscount Esher, G.C.V.O., K.C.B., 6s. net. (John Murray.)

Drawings of Rembrandt, 7s. 6d. net; *Drawings of Alfred Stevens*, 7s. 6d. net. (George Newnes, Ltd.)

Southern Spain, painted by Trevor Haddon, R.B.A., described by A. F. Calvert, 20s. net; *Haunts of Ancient Peace*, by Alfred Austin, 7s. 6d. net. (A. & C. Black.)

Ghirlandaio, by Gerald S. Davies, 10s. 6d. net; *The Gilds and Companies of London*, by George Unwin, 7s. 6d. net. (Methuen & Co.)

The Jungle Book, by Rudyard Kipling, illustrated by M. & E. Detmold, 5s. net; *The Book of the Pearl*, by Kunz and Stevenson, 2 gns. net; *The Engraved Work of J. M. W. Turner*, by W. G. Rawlinson, Vol. I., £1 net. (Macmillan and Co.)

Augustus Saint Gaudens, by C. Lewis Hind, 12s. 6d. net; *A Child's Garden of Verses*, by Robert L. Stevenson, illustrated by Charles Robinson, 5s. net. (John Lane.)

The Life of James McNeill Whistler, 2 vols., by E. R. & J. Pennell, 36s. net; *Modern Art*, by Julius Meier Graefe, 2 gns. net. (W. Heinemann.)

Selby Abbey—A Resumé—A.D. 1059-1908, by Charles H. Moody, illustrated by E. Ridsdale Tate, 1s. net; *What is a Picture?* by G. G. Millar, 2s. 6d. net. (Elliot Stock.)

Decorative Glass Processes, by Arthur Louis Duthie, 6s. net. (A. Constable & Co.)

Scenes and Characters from the Works of Charles Dickens, by Fred Barnard, Phiz, Chas. Green, and others, 10s. 6d. net (Chapman & Hall.)

Jacob Jordaens: His Life and Work, by Max Rooses, translated by Elizabeth C. Broers, 42s. net. (J. M. Dent & Co.)

Painting in the Far East, by Laurence Binyon, 21s. net. (Ed. Arnold.)

Arundel Club Annual Portfolio, 1908. (J. J. Waddington Ltd.)

The English House, by W. Shaw Sparrow, 10s. 6d. net. (Eveleigh Nash.)

Six to Sixteen, by Juliana Horatia Ewing, illustrated by M. V. Wheelhouse, 2s. 6d. net. (G. Bell & Sons.)

Allgemeines Lexikon der Bildenden Künstler, by Dr. Ulrich Thieme and Dr. Felix Becker, Vol. II., 32 marks. (Wilhelm Engelmann.)

Chip-carving and other Surface Carving, by Eleanor Rowe, 1s. net. (B. T. Batsford.)

Evolution in Italian Art, by Grant Allen, 10s. 6d. net. (E. Grant Richards.)

Law of Distress Amendment Bill
By F. C. T. Challoner

THIS Bill, which passed through the House of Commons last Session, came before the House of Lords on Wednesday, October 28th, when an amendment being carried by the opposition, Lord Courtney, of Penwith, said it was a matter to be considered whether it was worth while proceeding further with the Bill. In the House of Commons on July 3rd last, Mr. Herbert, M.P., Bucks, said "the special case of hardship which led to the introduction of this Bill was that of Challoner *v.* Robinson and Fisher—the latter being the Landlord of Willis's Rooms, St. James's, who let premises to a Company which sublet to Mr. Challoner for the United Arts Club at a rental of about £800 p. a. The Landlord had allowed the rent of the Company to fall into arrear, so that when Mr. Challoner took the premises there was as much as £1,800 owing for rent, which Mr. Challoner had no opportunity of knowing."

The United Arts Club duly entered the premises, and an exhibition was arranged in the Club's Galleries. In June, 1907, I had paid rent to the Company, in advance, up to the end of the year. Nevertheless, the Landlords took possession of the premises, of all the exhibits belonging to the Artists, and of furniture belonging to me, and threatened to sell them in satisfaction of the debt owed by their Tenant. An injunction was applied for in the Court of Chancery, and the Press took up our cause vigorously, letters and articles appearing profusely in all the leading London and provincial papers.

I brought the case to the notice of His Majesty the King and other prominent persons, and Mr. Roberts, M.P., mentioned it in the House of Commons, when the Attorney-General said that "the facts stated afforded an illustration of one of the worst features of the Law."

On July 30th the case was tried in the Court of Chancery, where I claimed the protection of the Courts, but Mr. Justice Neville reluctantly declined to grant the injunction, stating "that it should be possible in a country which boasts of making a Law which purports to protect the property of the Law-abiding citizen, to raise such a question, seems to me an extraordinary state of things; but, monstrous though I hold it to be, I have to deal with the Law as I find it."

Notice of appeal was given, and in November the case came before the Master of the Rolls, Lord Justice Fletcher-Moulton and Lord Justice Farwell.

The case was treated from a strictly legal aspect, and Mr. Justice Neville's judgment was confirmed, the Club being allowed, in the Royal Courts of Justice, to be robbed of its property.

It is to be hoped, however, that the new Bill will be an eminently just one, and that no one class of people may be relieved of an injustice at the expense of any other class.

I have been invited to suggest a means whereby this may be accomplished. The present position is that if a Landlord "A" is not paid rent due by his Tenant "B," who has again let to a Sub-tenant "C," "A" can seize "C's" property to the extent, not only of rent due during his ("C's") tenancy, but for arrears due possibly years before his connection with the property. And again a still more unreasonable feature of the existing Law—Landlord "A" has a piece of land, Tenant "B" takes it on lease and builds four houses on it, and lets them to four Tenants "C's." If "A" is not paid ground-rent by "B," the former may enter any one of the four Sub-tenants' houses and take his property in satisfaction of the ground-rent of the whole four houses.

I would suggest that the new Bill should provide :—

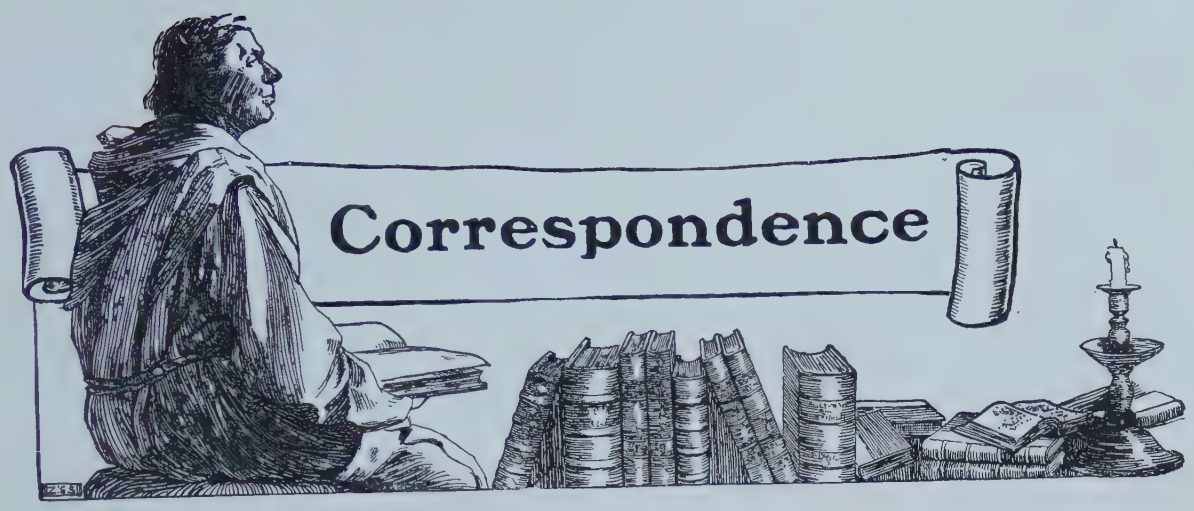
(1) That a Sub-tenant should in no case be liable for rent due prior to his entry to a property. If a Landlord neglects to collect his rent, let his claim be confined strictly to the man from whom it is due.

(2) That if the Landlord "A" is not paid his rent regularly by "B," it shall be legal that "A" be paid direct by "C" the rent (other than profit-rent) due to "B," and that "B's" liability to seizure be transferred to "C" who is enjoying the benefit of possession, or let Tenant and Sub-tenant be jointly and severally liable to seizure for unpaid rent. Some such arrangement would be a protection to both Landlord and Tenant-in-possession against a dishonest middleman.

(3) That if a Ground-landlord "A" is not paid his ground-rent by the owner of the house "B," let "A" seize "B's" own furniture, or if he has no furniture, let "A" seize the house owned by "B" and occupied by "C," and hold it without disturbing "C," except under a Quarter's notice, and let "A" receive the amount of ground-rent direct from "C" when his house rent is due, from which "C" could deduct the amount payable to "A" for ground-rent.

(4) That the Tenant-in-possession before paying his rent to "B" should have the right to see "A's" receipt for "B's" rent, possibly a somewhat troublesome procedure; but the benefit of security to Landlord and to Tenant-in-possession would far outweigh the trouble involved.

It would be no hardship to a Tenant-in-possession that he should be liable to pay rent direct to the Landlord in the event of the middleman failing to pay, and it would be a matter of indifference to him that, in the event of his not being able to pay his rent, his furniture would be liable to be seized by "A" instead of by "B." In fact it would safeguard him against the risk he runs under the present Law of having to pay rent twice (to the middleman as well as to the Landlord), as I was privileged to do last year by the action of an antiquated Law which promises to be very shortly promoted from the Royal Courts of Justice to a more appropriate home in the British Museum.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Autographs. — **George Washington.** — A453 (Bandon, Co. Cork).—If the autograph of George Washington is merely a signature cut off from a letter or document, it is probably worth £2 or £3, but if it is attached to a document, it may be worth £5 or £6. It depends on the interest of the document. Photography was unknown in 1799, so your photograph can only be a copy of a portrait, and it is worth very little.

***Books.*—Bible, 1638.** — A420 (Chichester). — These quarto Bibles are usually found in imperfect state, wanting leaves either at the beginning or the end, and so they do not often sell for more than £1 or so.

Hudibras, 1726. — A421 (Bedford). — This edition of Butler's *Hudibras* is of no importance, and its value is only a few pence.

"Genealogie of the Kings of Scotland," 1695, etc. —A313 (Cannon Street).—We do not recognise any book of special interest in your list. We must see the volumes to give a definite valuation.

"Ascanius, or the Young Adventurer," 1746.—A348 (Tolworth).—Your book is of very little interest, and it has never had anything like the value you mention. We think you must have been misinformed about the price it was bought for.

Fox's "Book of Martyrs," 1807, etc.—A430 (Derby). —Your books are of very small value. The *Robinson Crusoe* is merely an odd volume.

Bible, 1550.—A448 (Costa Rica).—Without seeing it, we should say your Bible is not worth more than £1 or so. There is no demand for Bishop Hall's works.

***Coins.*—Silver Pennies.**—A439 (Warwick).—Your Alfred penny is worth about 24s., and the penny of Cnut, of Northumbria, about 5s. to 6s.

Spanish Coins.—A363 (Bexhill-on-Sea).—The coins of which you send rubbings are all very common, and there is not a single one of any value. For a reply to your enquiry *re* Sèvres china, see under heading "Pottery and Porcelain."

English Silver Coins.—A430 (Derby).—Your Elizabeth (1574) and Queen Anne (1708) shillings are worth double face value, and similarly your George II. sixpence (1732) is worth 1s. The first half-crown in the reign of George III. was not struck until 1816, so you cannot have one dated 1778. Your George II. halfpenny has no premium value. Your question regarding book values has been answered separately under that heading.

***Engravings.*—"Sweet Sixteen," by C. Baxter, after F. Holl.**—A301 (Cardiff).—The value of this print is not more than about 10s. 6d. As regards the other print you mention we cannot tell much from your description, but we should not think it is of any importance.

"The Good Father" and "The Good Mother."—A341 (Canterbury).—We do not remember having ever seen these prints, and, therefore, we cannot call to mind whom they are by. They are not among the prints in demand by collectors, and their commercial value is no doubt very small.

"The Right Hon. Fred Howard, Earl of Carlisle," by J. Spilsbury, after Reynolds.—A435 (Sherborne).—A good impression of this plate, not in proof state, is worth about £8 to £12.

"Camera Di S. Paolo," after Correggio, etc.—A410 (Cardiff).—There is not a print in your list of any material value.

***Furniture.*—Louis XV.**—A447 (Gravesend).—Your chair is French in the style of Louis XV., but we cannot value it without inspection. If it is an original chair of the period, entirely genuine throughout, it may be worth 100 gns. The arms have the appearance, however, of being a later addition; and even if the body of the chair is old, this renders the

value very problematical. It is more probable, however, that the chair is a modern adaptation of the old pattern, in which case it is worth only a few pounds.

Mahogany Chair.—A361 (Crewe).—The photograph of your chair is very indistinct. It seems, however, to be an 18th century English chair of a mixed Chippendale character. Assuming it to be of mahogany, and of the period stated, its value is about £3 3s.

***Objets d'Art.*—Jacobean Petit-Point Needlework Picture.**—A450 (Norwich) —Old English needlework of the Stuart period is much sought after; but a building design would not fetch such a high price as a specimen decorated with figures. For the example you describe, you should obtain about £12.

Pewter Tea Caddy.—A404 (Norwich).—Your description is too vague for your enquiry to be answered at all definitely. The caddy might be worth any sum from £1 to £4.

Inscribed Ring.—A351 (Bristol).—Such rings as you describe were made in the 17th and 18th centuries, and we should think yours belongs to the latter period. They were often given as love tokens. Not having examined it, we can only value your specimen approximately at £1.

***Pottery and Porcelain.*—St. Cloud, etc.**—A440 (Hyde Park).—Your flower-pot is evidently not of St. Cloud porcelain. It was probably made in the town of Dresden, though not in the royal factory, by a man named Thieme, who used to buy pieces and decorate them early last century. While its origin is in doubt, we cannot express any opinion as to value, and we should recommend you to clear the matter up by sending the piece in question for inspection. It would be advisable also to send your glass tumbler, as we cannot value it from your meagre particulars. The engraving is not a Stuart emblem. With regard to your Derby service, you are rather vague as to the number of pieces; but we should say the service is worth from £20 to £30. See also reply to A302.

Royal Cup and Saucer.—A416 (Hythe). — You do not say how your relic is authenticated, and in any case we should require a more detailed description to value it. To sell it advertise in the "*Connoisseur*" *Register.*

Cup and Saucer, etc.—A302 (Plymouth).—The replies to your questions are as follows: (1) If your cup and saucer with Bristol mark are genuine, as they appear to be, they are worth £5 or £6; but, of course, there is a possibility of their being imitations. (2) This plate may be Derby or Worcester, and is worth about 30s. (3) Your glass vases are probably English, but they are not more than 50 or 60 years old, and have no interest for collectors. They would realise about 20s. to 25s. at a sale. (4) There are many old English potteries where your printed ware may have been made; for instance, the Don pottery, or John Davenport's works. The value of the piece is about 15s. Please note that, in future, we can only reply to one query in each issue.

Vincennes Inkstand, dated 1753.—A379 (Aberdare).—Your inkstand, judging from photograph, is quite genuine, but this particular date appears very often on the copies. If it is old, it is of considerable interest, and despite the breakage, should realise about £30.

Wedgwood Jars. — A371 (Walton-on-Thames).—As we have already informed you by letter, we cannot value your black basalt jars from a description only. We must know the period when they were made (N.B.—The Wedgwood factory has existed down to the present day), and how they are decorated.

Glazed Earthenware Jug.—A338 (Parson's Green).—Your jug is a valueless modern production, of a type that is met with in many places on the Continent.

Sèvres Dessert Service.—A363 (Bexhill-on-Sea).—The value of the Sèvres service you describe is such a speculative quantity that it is beyond our ability to advise you. While the date (1806) is not the best period of Sèvres, the fact of the service having been made for Napoleon, or one of his Court, would no doubt have the effect of raising the value. Send it to Christie's. We have also answered your coin query on page 281.

HERALDIC CORRESPONDENCE

CONDUCTED BY A. MEREDYTH BURKE

SPECIAL NOTICE

READERS of **"The Connoisseur"** who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

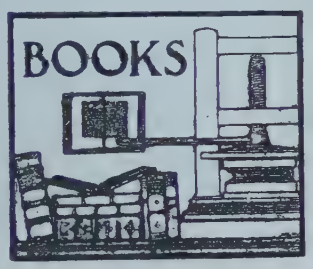
When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.



THE season 1908-9 opened on October 6th, Messrs. Hodgson selling on that day and three days following a large number of miscellaneous books in all classes of literature. There is never anything great to chronicle at the commencement of the season, should high prices be accepted as the sole evidence of importance, but in other respects slack times are frequently productive of very much—they afford, for instance, an opportunity for mentioning books which are interesting in themselves, apart altogether from their cost in the market, but likely to be completely overshadowed later on when opposing forces have marshalled themselves, so to speak, and costly works begin to be catalogued for competition. This first sale of the season was no exception to the general rule, and yet it afforded considerable scope for analysis when viewed from the particular standpoint of which we have spoken. Omitting a number of quite unimportant books mostly sold in "parcels," we notice first of all the original edition of the first series of *Swinburne's Poems and Ballads*, published by Moxon in 1866, but speedily suppressed by the author, only to be reprinted by Hotten with no other alteration than the correction of a Greek misprint. This sold for £3 10s. (orig. cl.). Continuing the list the following are observable:—Surtees's *Mr. Facey Romford's Hounds*, 1st ed., 1865, £3 15s. (orig. cl., a clean copy); *Lamb's Works and Life*, by Ainger, 12 vols., 1899-1900, the *Edition de Luxe*, £4 12s. 6d. (cl.); Purchas's *Hakluytus Posthumus, or Purchas his Pilgrimes*, 20 vols., 1905, £7 5s. (buckram); Luther's *Enchiridion*, 1st ed., printed by Lufft at Wittenberg in 1543, 12mo, £5 5s. (mor. g. e.); a complete set of the *Scottish Text Society's Publications* from 1884 to 1908, being Nos. 1 to 57, £20 10s. (hf. mor., chiefly by Zaehnsdorf); the 1st ed. of Bryce's *American Commonwealth*, 3 vols., 8vo, 1888, £3 3s. (cl.); *The Loyal Volunteers of London and Environs*, 1799, with 87 coloured plates by Rowlandson, £23 (old cf.); *The Hungarian and Highland Broadsword Exercises*, 1799, with 24 coloured plates, also by Rowlandson, £9 (wrappers); Dugdale's *Monasticon Anglicanum*, by Caley, Ellis and Bandinel, 6 vols. in 8, folio, 1817-30, £15 (hf. mor.); Sander's *Reichenbachia*, the two series of this excellent work on Orchids, 4 vols., 1888-94, folio, £8 (hf. mor.); Redford's *Art Sales*, 2 vols., 4to, 1888, £10 (buckram); a set of the *Folk Lore Society's Publications*, wanting, as is often the case, Nutt's *Studies of the Legend of the Holy Grail* (itself worth 30s.), and Callaway's *Religious System of the Amazulu*, together 57 vols., 1878-1907, £21 (cl.); and Smith's *Catalogue Raisonné*, with the Supplement, 9 vols., large 8vo, 1829-42, £7 5s. (cl.). This work is rapidly declining in value, owing to the recently published enlarged edition. The total amount realised at this sale was £1,192 for 1,319 lots contained in the catalogue.



Messrs. Puttick & Simpson's sale of October 8th and 9th included a selection from the library of the late Major E. A. U. Price. *The Fancy or True Sportsman's Guide*, containing memoirs of celebrated pugilists, 2 vols., 1826, sold for £6 5s. (uncut, but some plates torn); *Chaucer's Poems*, Pickering's Aldine edition, 6 vols., post 8vo, 1845, £10 10s. (orig. cl.); Thornton's *Don Juan*, 1st ed., 1821-2, with 31 full-page coloured etchings, £7 5s. (hf. mor.); *George Meredith's Poems*, 1st ed. (1851), an autograph presentation copy—"E. L. Blanchard from the Author"—£22 (orig. cl., half-title missing); and a copy of Shakespeare's fourth folio, 1685, £20 (hf. cf.). This copy measured 14 in. by 8½ in., but the portrait by Droeshout was missing, and several leaves were damaged. A very uncommon book, published by Jackson in 1790, must now be mentioned as having realised £5 5s. (three-quarter mor.). This was *The Rhedarium for the Sale of all Sorts of Carriages*, by "Gregory Grigg." It contains nine coloured plates designed and etched by Rowlandson. Three Thackeray books are worthy of special mention, though one of them is of comparatively little importance. This was Marvy's *Sketches after English Landscape Painters*, 1st ed., no date (1854?), which realised £2 (orig. cl.). The remaining two are in a different position, notably

Flore et Zephyr, published by J. Mitchell in 1836, containing nine plates by Morton, after Thackeray's designs. A good copy of this work sold for £99 at Hodgson's in April, 1894, but this one realised no more than £10 10s., the reason being that the title-page and one plate were copies in water-colour, and that, of course, made a vast difference. The third Thackeray "item," as the booksellers say, was *The Whitey Brown Paper Magazine*, 1838-9, being the veracious history of Dionysius Diddler, with introduction, ten plates, and a portrait of Thackeray as a jester. These were framed with plates from *King Glumpus*, etc., and also realised £10 10s. Thackeray intended "Dionysius Diddler" for a skit on the celebrated Dr. Lardner, editor of the *Cabinet Cyclopædia*. This sale of Messrs. Puttick and Simpson's was a good one. It consisted of but 604 lots, and the total amount realised was nearly £800.

There is very little to notice in the sale of October 14th and two following days at Hodgson's. The recently published first collected edition of *Oscar Wilde's Works*, one of the 80 sets printed on Japanese vellum, 1908, square 8vo, sold for £10 5s. (vellum ex.), Kipling's *Departmental Ditties*, 1st ed., 1886, £2 7s. (orig. wrapper with the flap), as against some £12 or £13, which used to be realised ten years ago as a matter of course; Manning & Bray's *History of Surrey*, 3 vols., folio, 1804-14, £14 5s. (hf. russ.); and Dickens's *Great Expectations*, 1st ed., 3 vols., 1861, £7 2s. 6d. (cl. Library copy). Owners of the *Dictionary of National Biography* should note that the 63 vols. brought, with the errata, 1885-1904, £27 (hf. mor.). As is well known this work is now being re-issued at a cheaper rate, and in our opinion the value of the original series of volumes is sure to be ultimately affected—in the very nature of things it must be so. Another work which is often enquired about realised £1 17s. This was Reynolds's *Mysteries of the Court of London*, 8 vols., J. Dicks, n.d., one of the longest and most melodramatic of novels in our language. Attention may also be called to Sir George Nayler's *Coronation of King George the Fourth*, imperial folio, 1839, which sold for £6 5s. (hf. mor.). This work, containing numerous portraits of celebrities in court costume, and other plates in gold and colours, was not much heard of until just before the coronation of King Edward, when it suddenly leaped into favour, realising as much as £22 and £23. Immediately after that event it ran through a whole gamut of dwindling prices, reflecting the degrees of popular enthusiasm in a truly remarkable manner.

The remainder of the month witnessed three sales, Messrs. Sotheby holding their first sale of the season on October 28th and two following days. From this point prices began to rule higher, though the books disposed of were of a miscellaneous character, and not very noticeable in this respect. On the 28th Messrs. Hodgson sold the library of the late Mr. Augustus Hare, which had been removed from his old Sussex home near Hastings. Mr. Hare, who died in 1903, was of course well known as a traveller in Italy and Spain, his special study being the historical and artistic antiquities of the former country, in which, indeed, he was born. Many of his own books figured in the catalogue, as well as a large number of original water-colour drawings, architectural studies and sketches chiefly executed to illustrate them, but which do not come within the scope of this survey. The most interesting books appearing at these sales were as follows:—Diego Fernandez's *Historia del Peru*, printed at Seville in 1571, folio, £15 (vellum); Tennyson's *In Memoriam*, 1867, a presentation copy with inscription, "T. Satchell, from A. Tennyson. Feb. 14, '68," £9 (mor.); Dickens's *Cricket on the Hearth*, 1846, with autograph inscription by the author dated from "48 Rue de Courcelles, 30 Janvier, 1847," £22 (cl.); *Gray's Poems*, the first collected edition with six pages of additional MS. poems, and many marginal notes by Gray, £22 (cf.); *Montaigne's Essayes*, the first edition by Florio, 1603, 4to, £65 (orig. vellum); Shelley's *St. Irvyne*, 1811, 8vo, £26 (mor. ex.); A. & C. Tennyson's *Poems by Two Brothers*, on large paper, 1827, 8vo, £29 (orig. bds.); and a copy of the first edition of *Shakespeare's Poems*, 1640, 8vo, £91 (old cf.). This copy had the portrait by Marshall, but it was backed, and the last line of the inscription was in facsimile. Last season a fine, perfect, and genuine example of this scarce book, measuring $5\frac{1}{2}$ in. by $3\frac{1}{4}$ in., with the two titles and four original blank fly leaves, sold for £260 at Sotheby's. With the exception of the first two, all the books above named were sold by Messrs. Puttick & Simpson.



On Picture Restoration.

THE restoration of works of art is an art in itself. Those who have ever attempted the smallest renovation of the most slightly damaged picture will be the first to affirm it. It is, moreover, an art not easily acquired, and years of study and practice must go to make success. It sometimes happens that after laborious pains a picture is too far decayed for restoration, but more often the most marvellous transformations are achieved, pictures that were abandoned as hopeless being restored to their original beauty. That pictures should have proper care taken of them is undeniable, and their possessors are, without doubt, desirous of so doing, although very little rule appears to direct such wishes—the result being that many pictures remain for long periods, accumulating on the surface successive adhesions of obscuring matter, and the longer they remain thus the greater becomes the difficulty of cleaning.



BEFORE RESTORATION.

On this page are reproduced two photographs taken of the same picture before and after restoration. In the first is seen a surface damaged almost beyond recognition. Tears and cracks in the canvas, discolorations of the paint, almost make it undiscernible as a picture, and to all appearances past saving. But in the second illustration we see that the same picture has undergone a marvellous metamorphosis. All the injuries seen in the first have disappeared, and instead we find a picture completely showing the design and colours of its subject as when it left the painter's hand.



AFTER RESTORATION.

Paintings requiring attention should never be tampered with by inexperienced hands as much greater labour, and consequently expense, is involved when the work *has* to be placed in skilled hands—as it must be eventually if valued sufficiently to be preserved.

The restoration of disfigured and decayed works of art is paramount in importance to their production; indeed, but for the Restorers, many of the most valuable paintings and engravings would long since have ceased to exist.

At the present day the consequences of the absence of previous experience are becoming apparent, and many of the finest examples of the old masters have either entirely perished or are hastening to decay. This has been particularly the case with the frescoes painted by the early Italian masters on the walls of churches and palaces. To perpetuate as far as possible the duration of the fine works which still exist has become an object of solicitude, for which many means have been devised and applied, and not unfrequently by totally incompetent persons.



SHOWING OLD VARNISH PARTLY REMOVED.

The due preservation of pictures depends chiefly on dry atmosphere, exposure to light, and the absence of noxious exhalations. Among the many causes of injury, exclusive of accidents from violence, paintings are liable to obscuration from accumulated dirt and dust, the discoloration of vehicles and varnishes, the changes of colours by chemical action, the cracking of the body and surface of the work, the decay of grounds, damp, mildew, foul air, smoke of lamps, injudicious attempts at cleaning, and a variety of other causes.



AFTER RESTORATION.

Pictures by the old masters are painted on canvas or wood, some few on sheets of copper, and even on slabs of marble. The earliest oil pictures were on panel. These panels, composed of several boards, were so excellently put together, that in some of the early Flemish pictures it is at the present time, after a lapse of four centuries, impossible to discover the seams on the surface. The grounds or preparations to receive colour applied to these substances have been various. The pictures of the Italian school of the time of Raffaelle had the grounds composed of pipe-clay, highly burned and finely pounded, mixed with a portion of chalk, and formed into a substance with boiled parchment or the skins of fish. Velasquez and Murillo painted their pictures upon the red earthy preparations with which the Spanish canvas has almost uniformly been charged. The

ground of the pictures painted by Claude has frequently been prepared with an impression of chalk or pipe-clay, as was used by the old masters; the consequence is that the skies, distances, and delicate passages remain as clear as the day they were painted. The ground of many of the pictures painted by Nicolo Poussin is, on the contrary, a dark brown, or red, prepared of a red earth, which in some instances has made the shadows opaque, and has even caused them to perish, an evil which is to be met with in several of the most beautiful and classical compositions of that master. It is unnecessary to discuss further the merits of these different preparations; the very excellent manner in which they are now got up for the artist renders this unnecessary.



BEFORE RESTORATION.

It is evident that in London and other large towns—in fact, no matter where—some precautions are absolutely necessary for the protection of pictures against the ruthless hand of time. The wood or canvas upon which pictures are painted must in time decay; desiccation and insect ravages lead to the destruction of panels, the fibres of the canvas lose all tenacity, and are too often reduced to a perfect rottenness by the insidious agency of damp. In offering these observations, it is not my intention to explain the various methods of picture cleaning—as is too frequently done by writers on the subject, but who at the same time are aware that they are telling you how to ruin your pictures, it being utterly impossible for any inexperienced person to apply the various solvents required in removing the old varnish without doing serious damage to the picture.



AFTER RESTORATION.

I would ask the reader to imagine anyone without experience employing the following powerful agents upon a valuable picture, such as liquor potass, oil of tartar, spirits of wine, ammonia fortis, naphtha, etc. All of these are used to remove varnishes from paintings, but it is first necessary to ascertain the kind of varnish upon the picture about to be cleaned, and about what period, as far as possible, it was varnished. If the varnish is recent it is more easily removed, but in proportion to its age the more difficult its removal becomes. Again, it is next to impossible to give specific rules for distinguishing the different varnishes

on a picture, as so much depends on practical experience. It is equally impossible to prescribe the exact quantities of the solvents to be employed without some knowledge of the principles upon which the work was executed—whether with solid colour, or with glazings in oil, or other vehicle, such as varnish or McGuilp; and what restoration or new paint has been at any time added—otherwise the operator may discover, when too late, that he has not only removed the varnish, but to a considerable extent disturbed the colours, thus nearly ruining perhaps a valuable picture.

Through my process many valuable pictures have been successfully restored, in cases where they have been partially damaged by fire or other causes, the results achieved being unsurpassed and giving great satisfaction, although in several cases the paintings were apparently beyond the hope of restoration; at the same time the original work has been carefully retained, and nothing added to impair or alter the design of the artist. No painting that has ever had original value should be thrown away as worthless—although in the opinion of the owner it has been rendered so by time or accident—without first submitting it to the opinion of a competent restorer.

Those interested should write to W. M. Power, Victoria Gallery, Victoria Street, Westminster, for his brochure on "The Art of Restoration." See specimens of work at the Franco-British Exhibition, Stand 1, *Section* 3 *(near main entrance, Uxbridge Road).*



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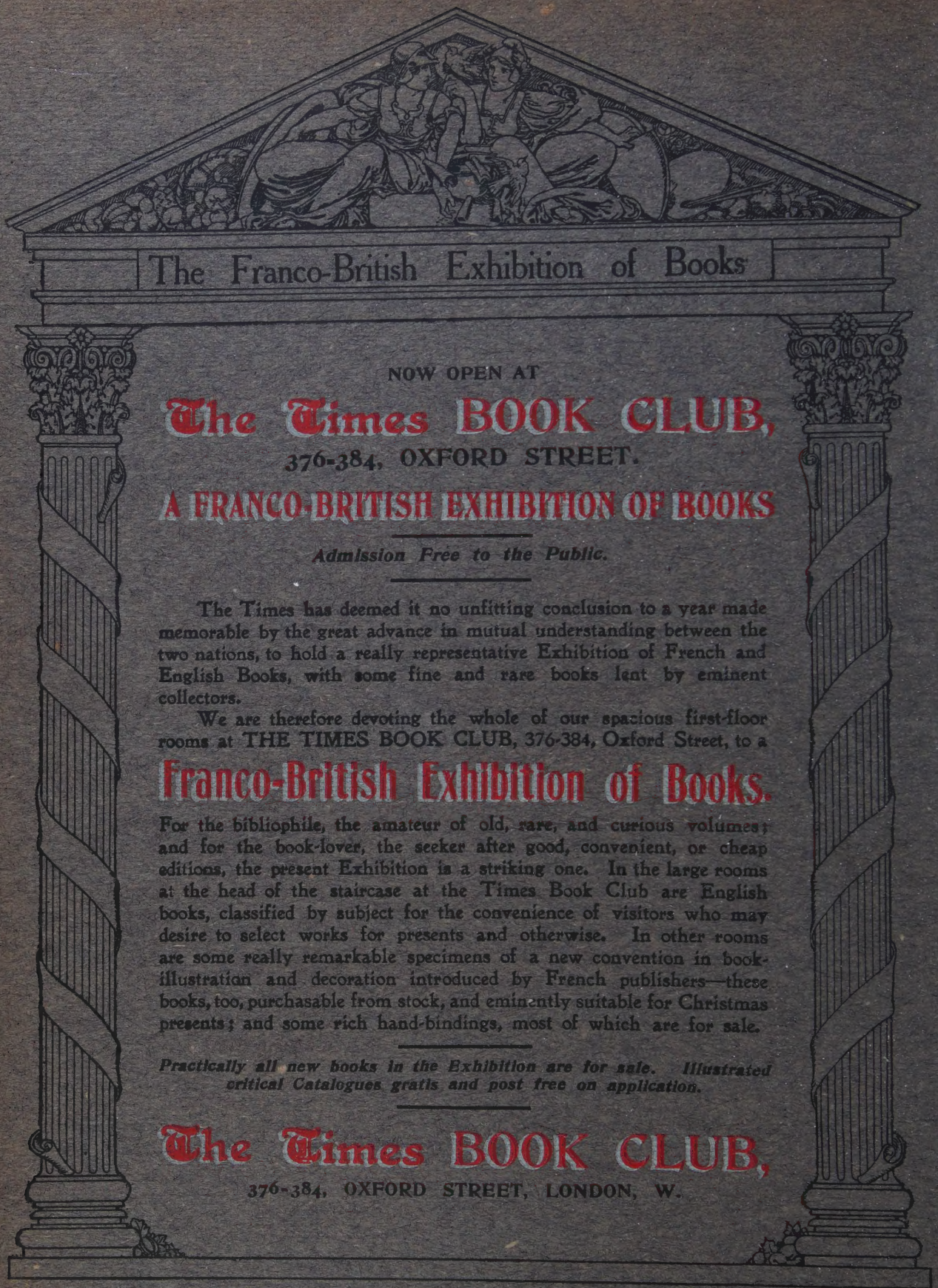
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Registered for transmission to Canada at Magazine Post Rates. Printed by Bemrose & Sons Ltd., 4, Snow Hill, London, E.C., and Derby, and published monthly by the Proprietors, Otto Ltd., of 1, Carmelite House, Carmelite Street, London, England. Subscriptions—Inland 16/-, Foreign 17/-, to Canada 14/-, per annum. Published the 1st of each month.